

THE ART of TRANSCRIPTION

for the

PIANOFORTE

by

MURIEL HAWORTH.

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THE GOSPEL OF TRANSCRIPTION.

Transcription - driftwood in a sea of vagueness and misconception! Why should this be all that remains of a word as simple in its meaning as it is expressive in its achievements?

Transcription has one, and only one, meaning and that is, the presentation of the matter of an intricate musical score in compact playable form, with the usual modifications of figure and figuration to meet the requirements of keyboard technique. It does not mean (as others would have it) the literal translation from one musical medium to another.

The art of transcribing requires the skill of the specialist. The reproduction must be in the most perfect manner of the contents of the original score. It must not only bring out the thematic texture, but also - and this is important - imitate the effects of light and shade by means of the dynamic gradations. Thus the forms of figuration are varied, as is the greater or less fulness of the chords. The frequent and necessary alteration of the orchestral shape of chord effects and accompaniments into forms playable on the piano is in reality the principle underlying transcription. Without compromise of some kind or another the reproduction of massive orchestral writing by means of a piano solo cannot be accomplished. As a whole the subject of transcription so teems with ideas/

ideas that it is not possible to do more than touch upon a few of the features which most readily strike the reader, when studying the transcriptions of the masters.

Liszt, in his transcriptions, displays the wide scope of his musical knowledge, and his individuality asserts itself in ever increasing measure. The advocates of transcription consider that arrangements of the musical masterpieces are of educational value. Especially was this the case before the advent of the gramophone and radio. Others think that an orchestral tone picture is totally defaced when translated into the pianistic-idiom, but to quote from H. S. Mencken's essay "The Critic as Artist" - "Criticism is anything but scientific, for it cannot reach judgments that are surely and permanently valid. The most it can do at its best is to pronounce verdicts that are valid here and now in the light of living knowledge and prejudice."

There is no musical instrument so extensively used as the pianoforte and it has not inaptly earned the title of "the instrumental maid-of-all-work". Its democratic functions are represented in its literature, since owing to its lack of variety of timbre or tone colour effects, it must rely mostly on ideas and their development. Ample proof of this is shewn in the absolute/

absolute ineffectiveness of the piano rendering of modern orchestral music.

During the period from the sixteenth to the twentieth century, transcription for the pianoforte (not forgetting its precursors, virginal, clavier, and harpsichord) was one of the most valuable forms of composition, for it brought within reach artistic compositions for orchestra, chorus, organ, voice, etc. which were difficult to hear in their original form. Hence the adaptability of the pianoforte for the rendering of other forms of musical art was recognised. Though the pianoforte cannot give the variety of tone power of the modern orchestra, nor can it yield the thunder and roll of the organ, yet it can produce characteristic and distinctive effects of the utmost delicacy as well as interpret the most heroic moods.

The early fabric of arrangement was a very rudimentary affair and vastly different from the web of sound produced by Liszt.

During the reign of Queen Elizabeth the virginal as a domestic instrument had become immensely popular, and compositions for this instrument were written by all the celebrated musicians of that era.

Upon examination of the contents of the Fitzwilliam Virginal Book, we discover forty-six arrangements of popular songs which may be classified as transcriptions for/

for performance on the virginal, (the earliest dated being one of the four settings of Felix Namque by Thomas Tallis)^{1.}

(a) Seventeen pieces which are settings of ecclesiastical melodies, etc.

(b) Nineteen Preludes (six of which are by anonymous composers).

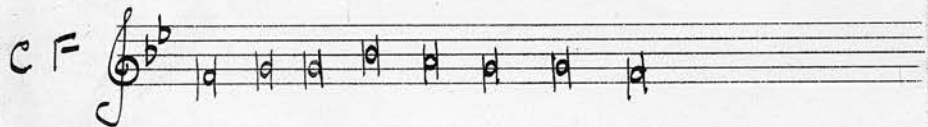
(c) Philips' arrangements of nine Italian madrigals or sections of madrigals, with which may be included Giles Farnaby's own arrangement of his canzonet entitled "Aye me poore heart" Fitzwilliam book ii page 333, also Bull's variations on Dowland's madrigal, "If my complaint" (ii 242 & 244). The latter was published in 1597 as one of Dowland's first set of songs, and in 1605 appeared as Captain Piper's Galliard in his *Lachrymae*.

Class (a) comprises examples by Tallis, Bull, Byrd and others.

These pieces are amongst the earliest examples of the method of embroidering an ecclesiastical hymn with a contrapuntal accompaniment. They are naturally founded on the general method of the mediaeval vocal part music, where a church melody was taken as a basis. They are altogether modal in character and without interest to the modern mind but much may be learned by a careful study of their characteristics.

Two works of this kind by Thomas Tallis both entitled *Felix Namque* are to be found in the Fitzwilliam Collection/

1. Interesting arrangement in Vol. 2. John Dowland's *Pavana Lachrymae* arranged by Byrd.

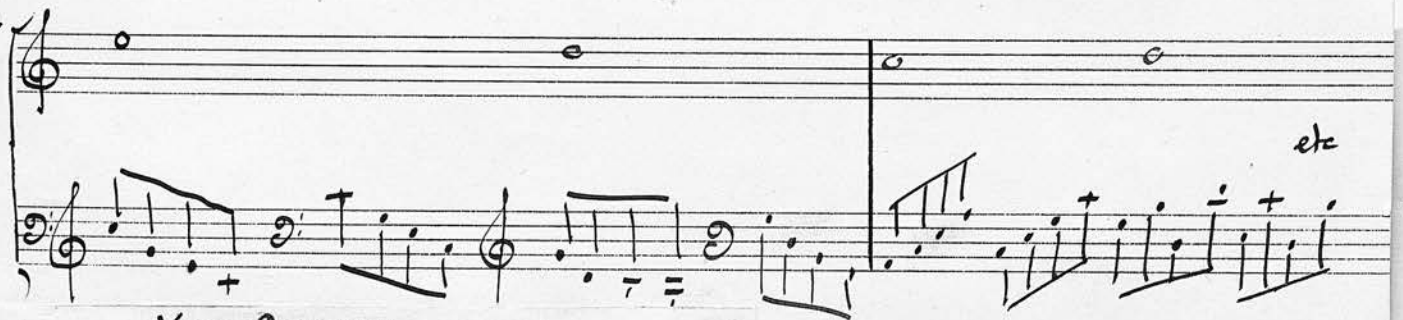


Ex. 1.

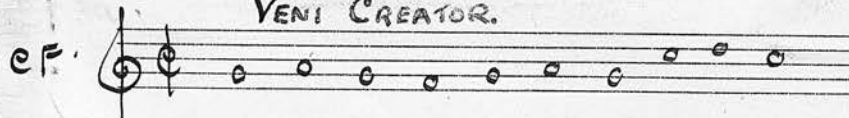
PART OF FELIX NAMQUE (F.B. 1429)



Ex. 2



VENI CREATOR.



Collection - viz. (a) Volume I. Page 427. (b) Volume II. Page 1.

In the following passages the plainsong happens to repeat itself so that it is of interest to note how the composer treats the same notes in two ways.

CF.

Ex. 1a & b.

See opposite.

Another well known plainsong is set by Bull under the title of Salvator Mundi Vol. I. p. 163. Bull produces three variations with the canto fermo in the treble; the first variation is in two parts - the left hand part consisting mainly of runs -

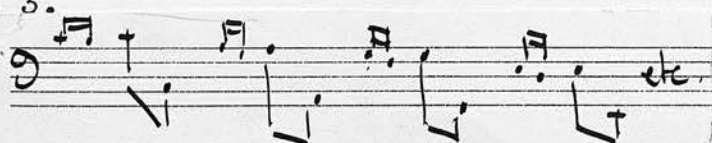
Ex. 2.

See opposite.

CF.

In variation 2 a matter of technical interest lies in the bass which is in broken octaves ornamented by mordents.

Ex. 3.



In/

In the following passages the following passages
to repeat itself so that it is of interest to note how
the composer treats the same notes in two ways.

Ex. 6. In G. D.

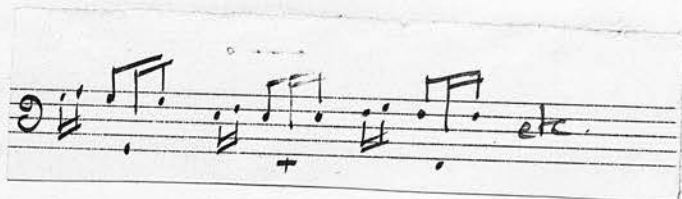
Ex. 6.

Ex. 7. AMARILLI MIA BELLA - BY CACCINI ARRANGED BY PETER PHILIPS.

Original

Arrangement

In the eleventh bar the bass is even more complicated.
Ex. 4.



Of the nineteen preludes those by Dr. Bull are valuable in supplying specimens of the high technical standard to which he attained.

Ex. 5. F.B. i. 419.



Ex. 6. F.B. ii. 260.

See opposite.

Transcriptions of vocal pieces are small in number, and the method of arrangement in the madrigals is what might be expected viz. the plain harmonies of the original vocal parts are used by the transcriber as a skeleton on which to hang elaborate passages, shakes, runs, and other ornaments.

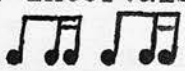
Ex. 7.

See opposite.

The great majority of the transcriptions of vocal pieces have Peter Philips as author and for those examples which I shall cite the reader is requested to refer to the Fitzwilliam book, where their vocal origin is for the most part expressly mentioned. They consist of madrigals and polyphonic songs by Masenzio,^{1.} Striggio, Orlando di Lassus, etc. to which the transcriber has adapted coloratura of his own. In addition, Philips has made a "coloured" transcription of a madrigal for a single voice with continued bass by Julio Romano^{2.} (who is identical with Giulio Caccini). The piece is taken from the Nuove Musiche (1601). Three other transcriptions of vocal music are by Giles Farnaby.^{3.} In the Fitzwilliam Virginal Book they are designated by no title but their vocal origin is proved. Messrs. Fuller Maitland and Barclay Squire show that it is simply a virginalistic adaptation of a canzonet by Farnaby himself "Aye me, poore heart"; for the last two by the fact that their internal structure is in entire agreement with that of the first. The transcriptions of Philips and Farnaby from the point of view of figuration are superior to those of the Continent: superior to the German transcriptions, the coloratura of which is stiff and stereotyped: superior to/

-
1. The three parts of the madrigal *Trisi di Luca Marenzio* Philips (F.V.B. 1. pp. 280, 283, 286): *Fece da voi a 6* (F.V.B. 1. p. 288): *Chi faro fide al cielo* by Alessandro Striggio (1. p. 312) *Bon Jour mon coeur* by Orlando (1. p. 347, dated 1602) *Margott Laborez* by Orlando (1. p. 332 dated 1605) *Le Rossignol* by Orlando (1. p. 346, dated 1595).
 2. Fitzwilliam Virginal Book 1. p. 329 (dated 1603).
 3. " " " 2. pp. 330, 333, 340.

to those of the Italians, whose fantastic ornamentation offends by excess of virtuosity. The reason for this superiority is that the virginalists used colorature consisting of the brilliant and expert figuration of the Italians in combination with new elements taken from English figural material, and that the latter modified the former and deprived it of whatever excess of formality it may have possessed.

Philips went to Italy in 1595 and we have - in the transcription which the master made of the Rossignol of Orlando di Lasso (Fitzw. V.B.) l. p. 346) which is actually dated 1595 - a document all the more interesting, since by comparison with other transcriptions it seems to a certain extent to be an attempt to appropriate the Italian coloratura, which, apart from a few figures in the English style, is content to borrow the elegant embroideries, the rapid rising and descending scales and formulas of cadence. In 1605 Philips wrote the last dated transcription in the Fitzwilliam Virginal Book (l. p. 332). His subject is a song by Orlando, entitled "Margott Laborez"; the figuration in it still maintains an Italian cast but features specially English are introduced. We find, notably, the breaking of chords and of intervals, little rhythmic figures of the type  to say nothing of the inevitable ternary figures. The decompositions of chords in the bass are peculiarly fitted to bring out the/

the harmonic essentials of the piece,^{1.} which acquires from this fact a very modern character. These brilliant transcriptions stand on the same footing as those of a Thalberg or a Herz, which mostly belong to the realm of pure virtuosity. They are the less justifiable since they are not applied like those of the 19th century to works whose artistic value is in most cases virtually 'nil', but to compositions of which the aesthetic merit cannot be contested.

Another interesting transcription by Philips is the Amarilli madrigal (Fitzwilliam Virginal Book, l. p. 329). It takes for its foundation not a polyphonic work, but a monodic song with continuo. Philips has preserved intact, but with "colourings", the melodic outline of Caccini's madrigal; the divergencies proceed either from slight rhythmical modifications, or else from the filling in of certain inner parts rising in places above the original melodic line. There are slight divergencies between the conduct of the bass in the original and in the transcription which involve a few differences in the harmonic effects. In addition the bass, like the upper part, is treated with *coloratura* in the transcribed version. Caccini's madrigal is of the following structure:- A.B.B. the second B being a simple repeat of the first, but provided with an ornamental cadence which forms a coda. The transcription/

1. Certain passages already hint at the Alberti Bass of the 18th Century.

Ex. 8.

Handwritten musical score for Ex. 8, consisting of six staves. The first four staves are in treble clef, the fifth is in alto clef, and the sixth is in bass clef. The music is written in common time (C) and features various rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is handwritten and includes some accidentals (sharps and flats).

ARRANGEMENT.

Handwritten musical score for the 'ARRANGEMENT' section, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in common time (C) and features various rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is handwritten and includes some accidentals (sharps and flats).

PT. 6.

Ex. 9.

Handwritten musical score for Ex. 9, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 3/4. The music is written in common time (C) and features various rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is handwritten and includes some accidentals (sharps and flats).

etc.

transcription by Philips follows the same plan, but with the addition to A of an episode A¹ which is a variation of A while the reprise of B is conceived as a variation B¹. The coda is suppressed. The transcriptions of Farnaby compared with the transcriptions of Philips, e.g., "Aye me, poore heart" (Fitzwilliam Virginal Book II. p. 330) show less predilection for virtuosity, and a better preservation of the balance between the original and its figured version in the sense that the figuration, although still excessive, does not interfere with the melodic and harmonic advance to the point of encumbering it and in some degree obscuring its general outline.

And now we perceive a conformity of plan between the rhetoric of Philips and the musical dialectics of Purcell. With the same perspicacity Purcell transcribes excerpts of his own vocal music for keyboard execution.

Ex. 8. MARCH FROM "THE MARRIED BEAU".

See opposite.

Ex. 9. THE TRUMPET TUNE FROM "THE INDIAN QUEEN."

See opposite.

In like manner the phenomenon of transcription was elucidated by the oratorical clarity of the "big
"three"/

"three" viz. Bach, Beethoven and Brahms, Bach the giant of polyphony, "Old father of fugues with his endless fine talk" (Leigh Hunt).

It seems an extraordinary thing, and quite inconceivable, that Bach with his profound fund of themes and motives should interest and occupy himself in his transcriptions of works of other masters. What was Bach's object in making these transcriptions? It has been thought that he did this work in order to improve his own construction. That may be so in the case of the Vivaldi concertos, but certainly not in his transcriptions of chamber music for a single instrument, for he did not transcribe them as they were in the original, but went his own way and treated them with the utmost freedom. [■]

Beethoven's influence on the art of transcription was rather confined, nevertheless it is interesting to make a comparison between Bach's transcription of his own violin concerto for clavier, and that of Beethoven transcribed by himself for the same instrument. [■]

Brahms' technique of arrangement displays a masterly grasp of his subject, particularly in his own arrangements of the symphonies, but the most artistic method of transcription or arrangement is that of Liszt, whereby a reconstruction of the composition is made, emphasising the essential leads, voice parts and general/

■ Detailed analyses of the method of his transcription are given later in this work. See page 25.

■ See page 32.

general effects of the score. The overtures and symphonies of the great masters are usually transcribed in duet form. In this form it is possible to incorporate all notes more fully than in the solo arrangement, but it is not so effective from the artistic standpoint, for the constant employment of passages for four hands curtails the use of the various registers on the pianoforte which signify the ever changing tone colours of the orchestra, consequently the finer gradations of tone are lacking and the result is innocuous.

The many arrangements of Beethoven's symphonies for pianoforte all favour the reproduction technically of as much as possible of the text, but are definitely weak when analysed from the viewpoint of the painter's colour scheme.

Now, when we compare the symphonies of Brahms, as arranged by the master himself, with the symphonies of Beethoven arranged by Pauer & Singer we see evidence of Brahms' anxiety to reproduce faithfully the tone colouring of the original text, rather than the purely technical requirements of the composition.

TRANSCRIPTION IN THE 20th CENTURY.

It is impossible to overestimate the influence which the advent and perfecting of both the gramophone and radio has had upon "arrangement" in music.

By means of these two sources of musical expression, /

expression, it is now possible to have repeated performances of any particular composition; thus the urgent need for reproduction on the pianoforte is not an absolute necessity, as in former years.

In the transcription of a score for pianoforte completeness will be aimed at in a greater or less degree according to the practical end held in view in each case.

For example, in the pianoforte concerto, the object of the arrangement of the orchestral accompaniments to be performed on a second piano is to help the solo instrumentalist to practise his part in such a manner as to become acquainted with the working in of his solo with the orchestral accompaniment and accustomed to its most prominent thematic formations. In this instance, the emphasis of detail in the melodic outline is much more important than the resolute reproduction of colouring. Should, however, the pianoforte arrangement be in lieu of the vocal and instrumental performance, then the task will be to present the tout ensemble as nearly as possible with the resources of the pianoforte.

The comparison of a modern pianoforte score, such as Liszt first produced, with the piano scores of the eighteenth century may in some measure give us an idea of the great variety possible in arrangement.

In judging these older piano scores we must not forget, /

Ex. 10a.

Handwritten musical score for Ex. 10a. The score is written on four staves, with the top two staves for piano (p) and the bottom two for violin (v). The key signature is one sharp (F#) and the time signature is 4/4. The piano part features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *sf* (sforzando) and *ped* (pedal). The violin part includes slurs and dynamic markings like *sf*. The score concludes with the word "etc.".

Ex. 10b.

Handwritten musical score for Ex. 10b. The score is written on four staves, with the top two staves for piano (p) and the bottom two for violin (v). The key signature is one sharp (F#) and the time signature is 4/4. The piano part features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *p* (piano), *sf* (sforzando), and *cresc* (crescendo). The violin part includes slurs and dynamic markings like *sf*. The score concludes with the word "etc.".

forget, however, that these belong to a time which used almost exclusively the clavicembalo instead of our modern pianoforte.

Without compromise of some kind or another the reproduction of massive orchestral writing by means of a piano solo cannot be accomplished and the art lies in selection and still more in disposition of material, where ease and smoothness of delivery is secured on a basis of harmony that is faithful to the original. Certainly, Liszt obtains the maximum orchestral effect in his transcriptions, but they are definitely for the use of the virtuoso pianist whose standard of executive powers equal those of Liszt himself.

Compare the following three arrangements of a passage from the Symphony in D by Beethoven.

Ex. 10a. Pauer.

See opposite.

Ex. 10b. Singer.

See opposite.

Ex. 10c. Liszt.

See overleaf.

Ex. 10c.

Sua

Handwritten musical score for Ex. 10c, featuring two systems of staves. The notation includes treble and bass clefs, various musical notes, rests, and dynamic markings such as *sf* (sforzando) and *cresc* (crescendo). The score is written in a fluid, handwritten style on aged paper.

PIANOFORTE REPRODUCTION OF ORCHESTRAL EFFECTS.

In translating a passage from orchestral language into that of the pianoforte it is evident that the real orchestral sound cannot be produced on the piano and it devolves largely on the imagination to vivify the tone colours. Octave doubling, which played a fairly important part in the Mozart quartets, is used frequently in the orchestra; in fact, it is characteristic of orchestral composition. As octaves are only even-numbered upper tones strengthened (see "Catechism of Acoustics": Riemann, page 98) it is essential to discover the real parts which are frequently strengthened by means of others. This is a leading principle in arranging a complete orchestral score.

At the same time caution is necessary, for it would not at all be sufficient to represent a "unisono" of the whole orchestra by the tone of the double bass position only, though played as strongly as possible. For when this is done the different tone colours which are combined in the tutti disappear completely. The tone colour depends, however, to a great extent on the real pitch of the tones produced. The colour effects of, for example, the horn can be particularly well imitated on the piano in the small and once marked octave, likewise those of the clarinet, those of the oboe in the twice-marked and those of the flute in the thrice-marked/

thrice-marked octave² and the effect of the complete orchestra cannot be produced on the piano otherwise than by playing the high tones along with the low ones, notwithstanding the fact that these high tones are already produced as overtones. Therefore it would appear that the four-hand arrangements which produce simultaneously all the notes within the entire range of the orchestra are definitely superior to the solo versions. Nevertheless the disadvantage is the constant maintenance of sound by wide distribution of notes, detracting from the "finesse" of tone colouring. In the solo version it is possible to alter the registers of the instrumental passages in order to reproduce the individual tone colouring.

Fig. 11

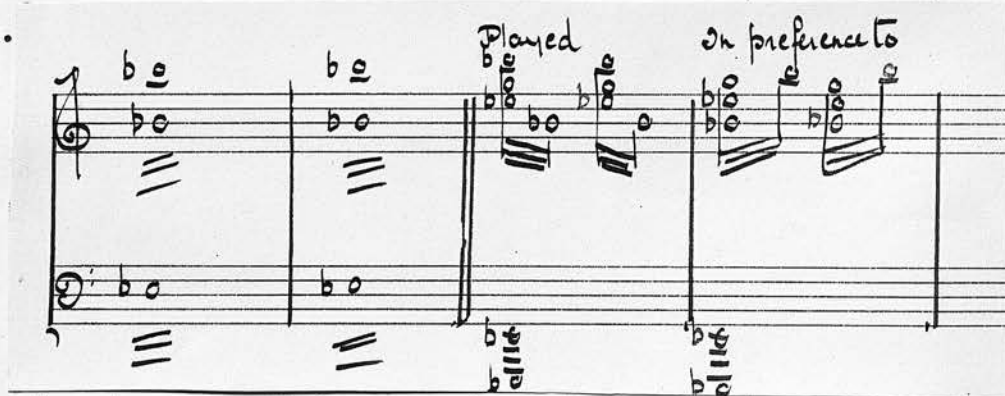


Here it must not be forgotten that by use of the sostenuto pedal the solo pianist is enabled to express the tutti effects. Besides, a good pianist by means of/



of touch knows how to convert the sounds of the piano to those of various instruments, so that the illusion of hearing horns, bassoons, or trumpets is strengthened. There are a large number of players for the string instruments; thus the quick repetition of the same tone (Tremolo) causes a bright lively "whizzing" sound which is produced to a great extent by the accompanying noise of the bows on the strings, therefore a sustained tone must not be used for the effect of "Tremolo". In the following example from Elgar's own transcription of the "Enigma Variations" it will be seen that he uses an octave, tremolo, so adding a lower part not contained in the score. Although the overtones of the violin are strong, the lower note is preferable to the higher as it is desirable to keep within the actual limits of pitch.

Ex. 12.



The lower octave is always used to reproduce the roll as well as the reiterated notes on the kettle drums.

Ex. 13a.

Written.



Ex. 13b./

Ex. 14a.



Ex. 14b.



Ex. 14c.



Ex. 13b.

Played



There are several examples of the use of tremolando in the Allegro Molto Symphony No. 2 Beethoven.

Ex. 14. Bars 274-282.

(a) Pauer.

See opposite.

(b) Singer.

See opposite.

(c) Liszt.

See opposite.

In the realm of arrangements we discover innumerable examples of compositions by great masters translated into pianoforte language by the composers themselves. From this standpoint one gains insight into the style of/

Ex. 15a.



BAR 14. WALDSTEIN SONATA OP. 53. BEETHOVEN.



of reproduction of tone colouring preferred by the masters themselves, and this insight is a guide to making satisfactory arrangements of other works by the same composers. Beethoven's orchestral style of treatment mirrors itself in his pianoforte sonatas, viz. the opening bars of the "Waldstein" op. 53. The sustained bass notes with superadded wavy 2nd Violin accompaniment, figuration in the short melodic figures in octaves in the bass ('cello and double bass), and in the inversion of themes in what is called double counterpoint, a device constantly used by Beethoven - probably derive from the interchange of melody and accompaniment among the various instruments of the orchestra. In the "Pastoral" Sonata traces of orchestral influence are found in his frequent use of the rolling broken octaves as a substitute for the tremolando of the strings.

Ex. 15a.

See opposite.

Ex. 15b.

See opposite.

A short example may at least give a fair idea what a simple kernel is often contained in passages of complicated instrumentation, i.e. passages in which doublings are freely used, and thus help to overcome to a considerable extent the awe of many-staved scores. I quote the beginning of Beethoven's 8th Symphony. (Kálmus Miniature Score). Although here in Bar 1 the flute has F3 the C3 of the violins is doubtless meant as the highest essential tone. For, besides being played by the two violins, it is also strongly supported by the C of the horns and trumpets which represents the three middle octaves, and by the C of the 1st bassoon. At first only the violins play the melody but in the second two-bar group they are joined by the 1st flute, 2nd oboe, and 1st clarinet. The fact that the flute renders the melody an octave higher must not mislead us into playing the melody in this higher octave. Except in thinly-scored and solo-like passages the weak tone of the flute is always absorbed by the sound of the instruments which it accompanies. If, in bars 1 - 4, we compare the first flute with the violins, we can clearly see that Beethoven intends them to go in octaves with the violins, only avoiding tones above A3 as too sharp. For this reason he modifies the melody a little at the end, E,F,G,F,E, in lieu of E,F,G,A,B_b. It is interesting to note the manner in which the tutti interpret the rhythm of the melody, /

Ex. 16.

Handwritten musical notation for Example 16. The notation is written on two staves, a treble staff (top) and a bass staff (bottom). The key signature is one sharp (F#) and the time signature is 3/4. The melody in the treble staff begins with a quarter note G4, followed by a quarter rest, then a quarter note A4, and continues with eighth and sixteenth notes. The bass staff contains mostly whole and half notes, with some rests. The piece concludes with the word "etc." written to the right of the final notes.

Ex. 17.

Handwritten musical notation for Example 17. The notation is written on two staves, a treble staff (top) and a bass staff (bottom). The key signature is one sharp (F#) and the time signature is 3/4. The melody in the treble staff begins with a quarter note G4, followed by a quarter rest, then a quarter note A4, and continues with eighth and sixteenth notes. The bass staff contains mostly whole and half notes, with some rests. The piece concludes with the word "etc." written to the right of the final notes.

melody, thus:-

The holding of the harmony by all the wind instruments and the basses gives to the first motive of the violins firm unity and imparts to it, notwithstanding the staccato of the last two quavers, legato character.

The kernel of the first four bars is, of course, this four-part passage.

Ex.16.

See opposite.

This can be strengthened by the addition of upper and lower octaves.

Ex.17.

See opposite.

A fifth part is added by the kettle-drums, horns, trumpets, and second flute, sustaining the note C in the middle. As the orchestra does not represent the melody in this position at all, the piano arrangement must not have the middle position for all the voices, but it will have the melody in the position of the first violin and the basses likewise as noted. Thus any harmonic support must be joined to the melody.

Even/

Ex. 18.

Handwritten musical score for Ex. 18, consisting of multiple systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a style that suggests it is a working draft or a study piece. The first system shows a treble and bass staff with a key signature of one flat. Subsequent systems include more complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. Some staves have markings that look like 'ff' (fortissimo) or 'f' (forte). The score concludes with a double bar line and the word 'etc.' written below the staff.

Even the thirds which double the bass (bars 3 and 4) are included in the right hand part, lest the octaves in the bass be sacrificed. In the after section assigned to a wind quartet bars 5 - 8

Ex.18.

See opposite.

it will be observed that Beethoven has ignored the 1st oboe part considering it, like the 2nd oboe and 1st flute, as merely padding. The entry of horns (in octaves with the bassoons) is marked by striking the chord again. The repetition of the after section by the tutti is obtained by conserving the melody (1st and 2nd) violins in octaves and the basses.

Now make comparison between the foregoing example and/

and the arrangement by Liszt. It will be noticed that Liszt has included the 1st and 2nd oboe parts, bars 5 - 8.

Ex. 19.



as well as showing the complete entry of horns with the bassoons, in lieu of the repeated chord.

Ex. 20.

Example 20 consists of two systems of musical notation. The first system has a treble staff with eighth and sixteenth notes and a bass staff with a large, sustained chord. The second system continues the notation with more complex rhythmic patterns and accidentals. The word "etc." is written to the right of the second system.

Note the heavier and more intricate instrumentation used by Liszt. From these examples and a few bars from the Allegretto Scherzando and the Menuet of the same symphony/

Ex. 21.

Handwritten musical score for Exercise 21. It consists of three systems, each with a piano (P) part on a grand staff (treble and bass clef) and an organ (O) part on a single staff. The piano part features a melodic line with eighth and sixteenth notes, often beamed together. The organ part provides a harmonic accompaniment with chords and moving lines. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The exercise concludes with the word "etc." written in the organ part of the third system.

Ex. 23.

Handwritten musical score for Exercise 23. It consists of two systems, each with a piano (P) part on a grand staff and an organ (O) part on a single staff. The piano part features a melodic line with eighth and sixteenth notes, often beamed together. The organ part provides a harmonic accompaniment with chords and moving lines. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The exercise concludes with the word "etc." written in the organ part of the second system.

symphony it will be acknowledged that Liszt embroidered his arrangements with his own fiction.

Ex. 21.

See opposite.

In the Allegretto the prevailing staccato p. semiquaver chords are merely a kind of background from which the thematic formations of the strings predominate, a procedure almost the contrary of the usual one.

Ex. 22. wind design on a ground of strings.

Here the wind chords are at first played in full, as they are noted, but at the entry of the theme as much of them is left out as is desirable for clear rendering of the thematic formations. If we compare this arrangement with Ex. 23.

See opposite.

Ex. 24.

The image displays a handwritten musical score for Exercise 24, consisting of three systems of two staves each. The notation is written in a cursive, handwritten style. The first system begins with a treble clef and a key signature of one flat (B-flat). The second system continues the piece, and the third system concludes with the word "etc." written in the right-hand staff. The score includes various musical symbols such as notes, rests, and accidentals, and is organized into measures by vertical bar lines.

have the wind chords and of which played in full, as
they are noted, but as the entry of the brass as well
of that is left out as is desirable for their rendering
of the thematic material. It is necessary that
arrangement with the.

we see that Liszt omitted the 2nd violin and viola entries bars 2 - 4, also that he reproduced only the double-bar notes in lieu of 'cello and bass.

The beginning of the Tempo di Menuetto brings first a thick threaded Unisono of the strings (without double bass and the bassoons) which divides itself in the 2nd bar. In bar 3 the theme emerges, scored thinly at first but fully in the after section. The horns, trumpets, kettledrums are merely 'di rinforza' but are brought out to a certain extent. In the after-section the flutes doubling C - F of the horns and trumpets rise to the upper octave of the violins. This, however, does not interfere with the melody already proceeding in octaves in a high position. As the instrumentation is gradually strengthened the basses and melody are left as much as possible in their positions but the parts are filled in.

Ex.24.

See opposite.

THE TRANSCRIPTION OF A VIOLIN CONCERTO FOR CLAVIER.

(a) Bach.

(b) Beethoven.

Bach - "The master who achieved the most astonishing translations from one medium to another,. (Sandford Terry).

The/

The sphere of Bach's chief activity during his period at Leipzig was the arrangement of violin sonatas, suites, and concertos for the clavier, and the comparison of the arrangements with the original definitely proves that the conception of many of these pieces had its root in the clavier style rather than in that of the violin.^x Not only did he arrange the violin concertos in A minor, E major and D minor for clavier and orchestra, transposing them into G minor, D major and C minor,^{xxx} but he also left three other concertos, viz. D minor, F minor and C minor, obviously re-arrangements, of which, however, the originals are lost.

In the clavier transcription of his own works he includes the tutti parts in the arrangement, but in his later transcriptions of the Vivaldi concertos, the clavier merely takes the place of the violin. Apart from the alteration of passages and phrases which were exclusively suited for the violin, he had to add a part for the left hand.

In the D major concerto and in the middle movement of/

^x Professor Tovey in his essays asserts that the A major cembalo concerto was originally intended for the oboe d'amore, as it is perfectly apparent throughout the work that he had no other harpsichord style in his work as the L H passages are composed of a few scattered details.

^{xxx} As the cembalo and violin concertos were not composed in the same period the cembalo version stands a tone lower than the violin from which fact we deduce the normal chamber pitch in use at the time of transcription must have been a tone above that in use during the latter period.

of the C minor he simply utilizes the continuo, but his general method is to decorate the figured bass with lively figuration for the clavier bass, and occasionally he introduces an independent part between the lower and upper parts, a method which is totally unsuitable for the violin, but enables the clavier to display a sharper contrast with the tutti. Bach's concertos employ only a string ensemble with the exception of the F major Cembalo concerto where flutes are introduced.

His style of writing is definitely polyphonic and his harmonic resource in its depth and originality is of striking evidence that he anticipated discoveries of later composers.

Bach's principle in transcription was to have good illustrations of beauty of tone rather than material and in order to achieve this he frequently alters details of figures, rhythm, melody and succession of keys.

As Beethoven also made an arrangement of his violin concerto for pianoforte, it will prove of interest to examine the methods of both masters.

First of all let us study Bach's arrangement of his violin concerto in E major adapted for clavier in the key of D major. The following quotations shew an interesting characteristic of Bach's conception of left-hand passages. What could make a better fugue subject/



Ex. 26



subject than

Ex. 25 Bars 1 - 3.

See opposite.

and again Bars 160 - 163 Ex. 25b.

See opposite.

It is noticeable that Bach introduces broken octaves as a clavier translation of the violin reiterated notes -

Ex. 26 Bar 4.

See opposite.

To this he supplies a vital left hand part consisting of scalar and arpeggio figuration.

At the commencement of the solo violin entry in Bar 12
he/

Ex. 27.



Ex. 28.



Ex. 29.



Ex. 30.



he embellishes the three notes of the tonic chord, and adds an imitative entry for the left hand, thus:-

Ex. 27.

See opposite.

It will be generally noticed that Bach aims at bringing out as saliently as possible the harmonic individuality of the violin figuration in bars 82 and 88.

Ex. 28.

See opposite.

The left hand has a distinctive and interesting figuration in Bar 154.

Ex. 29.

See opposite.

Bach realised that a long holding note on the violin could not be translated literally for the clavier.

In bar 155 we see how he overcame this difficulty.

Ex. 30.

See opposite.

Feeling/

Ex. 31.



Ex. 32.



etc.

Ex. 33.



etc.

Ex. 34.



etc.

Feeling that a touch of brilliancy is required in the new version, Bach introduces a rapid scalar passage in Bar 156.

Ex. 31.

See opposite.

The following two examples will give an idea of the rhythmic variety by means of which Bach tries to overcome the monotony of his left hand.

Ex. 32 Bar 173.

See opposite.

ADAGIO E PIANO SEMPRE.

In this movement Bach utilizes the continuo figuration as a basis for his left hand - e.g. opening six bars.

Ex. 33 Bar 7. The long note of the violin is decorated by means of a mordent.

See opposite.

Ex. 34 Bar 18. Note Bach's treatment of the double-stopped chord.

See opposite.

Ex. 35a

etc.

Ex. 35b

etc.

Ex. 35a. Bar 23. Interesting change of rhythmic figuration. One wonders whether Bach intended to convey the interpretation of the violin slur.

See opposite.

This rhythmic alteration occurs again in bars 58 and 59.

Ex. 35b.

See opposite.

In the Allegro bar 81 Bach translates the double-stopping thus:

Ex. 36.



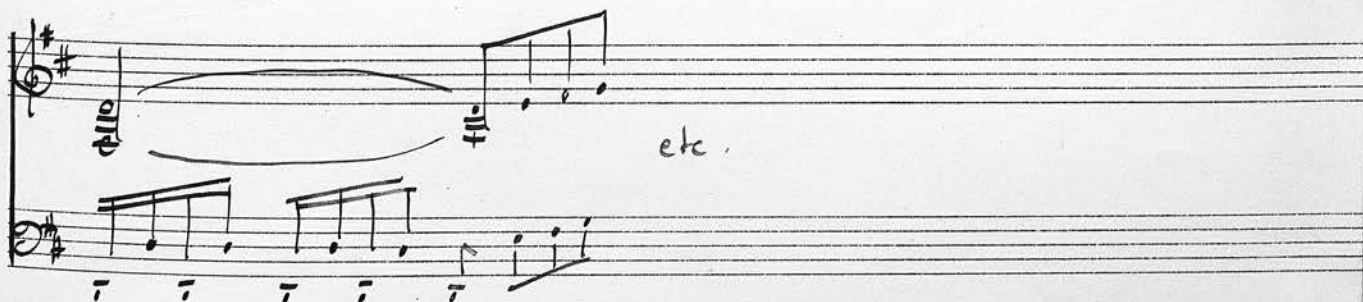
BEETHOVEN.

Beethoven's Violin Concerto is gigantic but mysteriously quiet. The stroke of genius is shewn in the famous opening of the five drum taps. This rhythmic figure Beethoven has reproduced in his cadenza, titled "Marcia" in the pianoforte version.

In his translation he has not altered any detail of the orchestral accompaniment, so let us study the outstanding themes of the solo violin part and examine how he has devised passages for the left hand. Unlike Bach, Beethoven has no continuo part to form the basis for his left hand and his original text does not lend itself to translation into another medium as easily as does the polyphonic style of Bach; thus in reality Beethoven had completely to remould his composition on pianistic lines and make the best of an uncomfortable task.

The following examples are the salient features of the three movements and they mirror how Beethoven devised material for his left hand passages. In the opening tutti Bar 18 Beethoven has translated the reiterated semiquavers as broken octaves.

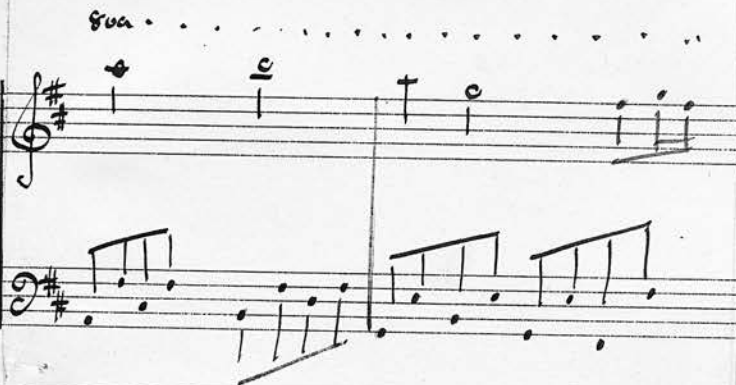
Ex. 37.



Ex. 38a.



Ex. 38a.



Ex. 38b.



Ex. 39a.





Ex. 39b.



The following examples shew how Beethoven utilized the basic harmony for his left hand.

Ex. 38a Bars 91 and 97.

See opposite.

In bar 106 Beethoven introduces a rhythmic alteration of figuration, viz: s in lieu of s.

Ex. 38b.

See opposite.

A typical example of the Beethoven cliché cross-rhythm - the left hand passage consists of the rhythm three contra four.

Ex. 39a Bar 125.

See opposite.

In order to devise a part for the left hand Beethoven adopts the simple method of doubling the right hand part an octave lower.

Ex. 39b Bar 130.

See opposite.

Ex. 39c.

Handwritten musical notation for Ex. 39c. The notation is on two staves (treble and bass clef). The key signature has one sharp (F#) and the time signature is common time (C). The melody in the treble staff consists of eighth and sixteenth notes. The bass staff provides a rhythmic accompaniment of eighth notes. The piece concludes with "etc."

Ex. 40.

Handwritten musical notation for Ex. 40. The notation is on two staves (treble and bass clef). The key signature has one sharp (F#) and the time signature is common time (C). The melody in the treble staff includes a sixteenth-note triplet and a triplet of eighth notes, both marked with a "3" and a bracket. The piece concludes with "etc."

Ex. 41.

Handwritten musical notation for Ex. 41. The notation is on two staves (treble and bass clef). The key signature has one sharp (F#) and the time signature is common time (C). The melody in the treble staff includes several measures with slurs and accents. The piece concludes with "etc."

Ex. 42.

Handwritten musical notation for Ex. 42. The notation is on two staves (treble and bass clef). The key signature has one sharp (F#) and the time signature is common time (C). The melody in the treble staff consists of eighth and sixteenth notes. The piece concludes with "etc."

In Bar 147 he again adopts the same method, but alters the rhythmic figuration.

Ex. 39c.

See opposite.

In Bars 159 and 60 Beethoven completely alters the violin text.

Ex. 40.

See opposite.

In Bars 167-169 the violin embellishments are omitted in the right hand, and the left hand is based on broken-chord figuration.

Ex. 41.

See opposite.

It is noticeable again that Beethoven gives free interpretation of violin text in Bar 190 -

Ex. 42.

See opposite.

Ex. 43.



Ex. 44.



Ex. 45.



BAR 22

ek

The left-hand passage is borrowed from the orchestral accompaniment in Bars 196 and 208.

Ex. 43.

See opposite.

Beethoven resembles Bach in his decoration of a long holding note.

Ex. 44 Bar 393.

See opposite.

LARGHETTO. In Bars 12, 18 and 22 the left hand has imitative figuration.

Ex. 45.

BAR 12. BAR 18. etc.

Two typical examples of Beethoven figuration in the left hand.

Ex. 46 Bar 45.

BAR 45.

Ex. 47.

BAR 56. etc.

Ex. 48.

Ex. 49.

Ex. 50.

Ex. 47 Bar 56.

See opposite.

Simple arpeggio patterns for the left hand.

Ex. 48.

See opposite.

RONDO. In Bars 1-5 Beethoven utilizes 'cello figuration for his left hand.

Ex. 49.

See opposite.

In Bar 53 Beethoven has adapted the violin figuration to suit the convenience of the pianist. The left hand doubles octave lower.

Ex. 50 Bar 52.

See opposite.

Flash of brilliancy introduced by means of rapid scalar passage/

Ex. 52a.



Ex. 52b.



Ex. 52c.



Ex. 52d.



passage for the left hand.

Ex. 51 Bars 61 and 2.



The nature of Beethoven's alterations may be judged from the following quotations.

Ex. 52a Bar 90.

See opposite.

Ex. 52b Bar 157.

See opposite.

Ex. 52c Bars 231 - 234.

See opposite.

Ex. 52d Bars 298 - 308.

See opposite.

The only instance where Beethoven does not ornament his long holding note.

Ex. 53 Bars 312 - 316.



From the analysis of both concertos it is obvious that Bach and Beethoven make use of idioms and turns of expression which may be regarded as the current coin of the age in which they lived, but it must be confessed that Beethoven adopts far simpler methods for devising a part for the left hand, although his harmonic scheme is often beautiful in its very simplicity (a characteristic which is lacking in the profounder insight of Bach).

Finally, a word about their affinities. In both masters' works there are instances of long holding notes (of the original violin text) being changed into shakes in the transcription, as they cannot be sustained in the cembalo version. See Ex. 46 Bars 7 and 8 of the Adagio movement by Bach and the 2nd and 5th Bars after the 1st tutti in the Rondo by Beethoven. In like manner, both composers used simple devices for the translation of reiterated notes on the violin (which are so easily played on this instrument) for performance on the cembalo, on which instrument they are quite impossible to play in their original figuration.

An outstanding distinction lies in the fact that Beethoven introduces a cadenza into the Allegro and Rondo movements and in the section headed "Marcia", he introduces the five drum taps. In texture and brilliance it is a forerunner of Liszt's rhapsodical utterings, but there is not the slightest suspicion of the polyphonic tinge, so outstanding in the Bach translation.

In conclusion, the most admirable quality in the work of the two men is their adherence to the original text. The fact is if a necessary change had to be made they endeavoured to adapt the means to the end.

EX. 54.

VIOLIN 1.

CEMBALO I

etc.

The first system of the handwritten musical score. It consists of two staves. The top staff is for Violin 1, written in treble clef with a key signature of one sharp (F#). It contains two measures of music, each with a fermata over the final note. The bottom staff is for Cembalo I, written in bass clef. It also contains two measures of music, each with a fermata over the final note. The word 'etc.' is written to the right of the Cembalo I part.

VIOLIN 2.

CEMBALO 2.

etc.

The second system of the handwritten musical score. It consists of two staves. The top staff is for Violin 2, written in treble clef with a key signature of one sharp (F#). It contains two measures of music, each with a fermata over the final note. The bottom staff is for Cembalo 2, written in bass clef. It also contains two measures of music, each with a fermata over the final note. The word 'etc.' is written to the right of the Cembalo 2 part.

CONCERTO FOR 4 VIOLINS BY VIVALDI.

Transcribed by Bach for 4 Cembali.

There exists a concerto for four claviers declared by Forkel to be an original composition, but it has since been proved to be an arrangement of a concerto by Vivaldi for four violins. The original is in B minor and is accompanied by two violas, 'cello and bass.

What are the characteristics of Bach's arrangement?

- (a) He has given the basses greater independence, and the middle parts are more richly figured.
- (b) The solo instruments have more contrapuntal figuration.
- (c) He employs a fuller accompaniment, varied by episodes, although even in this work the accompaniment is utilized to fill in and support the harmonies.

The outstanding feature of the work is undoubtedly Bach's ingenuity in writing four obbligato parts. In Bars 1 - 4 Violin 1 and 2 are arranged for right hand cembali 1 and 2. Simple accompaniment devised from tonic harmony.

Ex. 54.

See opposite.

Tonic/

Tonic chord on first beat considerably filled in.

Violin passages practically transcribed note for note.

Only slight alteration of position of the trill.

Left hand for first cembalo is the continuo transposed.

Left hand 2nd cembalo has a simple rhythmic figure comprising tonic and dominant harmony.

Left hand 3rd cembalo transposed continuo with slight modifications.

Left hand 4th cembalo development of rhythmic figure utilized in bar 2 of continuo.

Ex. 55 Bars 5 - 8.



Solo for 3rd Violin adapted for 3rd cembalo.

Left hand part is an adaptation of 'cello part.

Ex. 56 Bars 8 - 12.



In bars 12 - 16 Bach faithfully adheres to the text.

The left hand accompaniment is constructed from the rhythmic figuration used in the continuo and string accompaniment.

Ex./

Ex. 57.



Ex. 58.



Ex. 59.



Ex. 57.

See opposite.

Trill ornamentation added for long holding notes, intricate figuration for left hand.

Ex. 58.

See opposite.

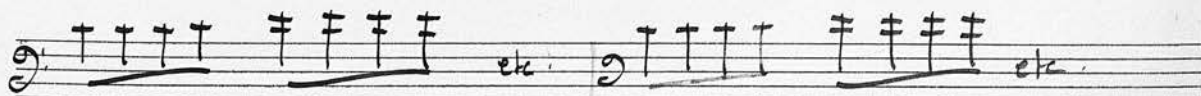
In bar 26 Bach retains the reiterated semiquavers. This figuration is unusual on the Cembalo.

Ex. 59.

See opposite.

In bars 47 and 48 the left hand adopts the viola part (3rd cembalo).

Ex. 60.



In bar 51 the left hand of 2nd cembalo is the 'cello passage adapted.

Ex./

Ex. 61.



Ex. 61.

See opposite.

In the original the 1st violin has the solo; the other 3 violins are silent until bar 68. Bach in his arrangement employs the first and third cembali in bar 59, and, in bars 60, 61, 64 and 65, all four cembali. The rhythm-marking chords which he uses for the supporting cembali are founded on the basic harmony of the continuo. This is the first instance where there is a diversity of style between the **original** and transcription. Bars 68 - 72; the 1st violin part is reproduced note for note in the right hand of the 1st cembalo, the left hand is constructed upon sequential figures, the 2nd and 3rd cembalo right hand part - the long notes of 2nd and 3rd violin decorated by means of trills - the 4th violin passage is translated note for note and the rhythmic figure utilized in the 2nd cembalo is also reproduced in the left hand of the 4th cembalo, but the figures are used in different order. Bar 73; rhythm of the 4th violin decorated by means of semiquaver passages. Bar 74; Bach has inserted a passage for the first cembalo, and in the 4th violin part Bach has again embellished the quaver passages. From this point until the end of the movement Bach has freely altered details of rhythm and figures and has added/

Ex. 62a.



BAR 69.



Ex. 62b.

c.

d.

BAR 82.

BAR 86.

BAR 90.



Ex. 62c.



Ex. 62d.



added quite a contrapuntal commentary to the original text.

LARGO.

Bach amplifies opening chords and alters details of rhythm in adapting the two passages in bars 2 and 3, 5 and 6. This rhythmic alteration he adopts until the Larghetto. The opening bar of the 1st violin he decorates by means of 3 brilliant arpeggio passages without left hand. In the remainder of the passage he adopts the double stopped chords of the violin text for the pianoforte.

Ex. 62 a, b, c, d.

See opposite.

The other three parts he reproduces for the three cembali supplying very simple parts for the left hand accompaniments; in fact it is, in reality, a reproduction of the rhythmic figures of the viola and 'cello passages in the string orchestra accompaniment.

ALLEGRO.

No outstanding alteration in the opening 12 bars. The left hand is made up of rhythmic figures used in the violin parts.

Ex. 63 Bar 13.



Ex. 65.

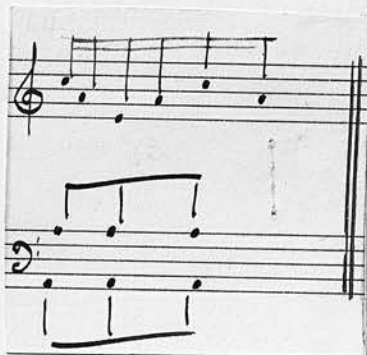


Ex. 66.

Handwritten musical notation for Exercise 66. The top staff is in treble clef and the bottom staff is in bass clef. The notation is divided into four measures by vertical bar lines. The first measure is labeled "CEMBALO." and the subsequent three measures are labeled "C 2.", "C. 3.", and "C 4." respectively. The key signature has one sharp (F#).

Right hand: dotted crotchets ornamented by trill -
left hand of Cembali 1 and 2 decorated by means of
semiquaver passages. This decorative left hand work
continues until bar 22 when cembalo 1 enters with the
solo.

Ex. 64 Bar 21. Bach has interpreted the reiterated
semiquaver passages in this manner.



Ex. 65 Bar 25.

See opposite.

Cembalo 1 has the solo - left hand treated contra-
puntally.

Bars 35-51. Reproduced with alteration. Left hand
decorated tonic and dominant harmony.

Ex. 66 Bar 52.

See opposite.

Tutti of violins: scalar semiquaver passages in
arrangement. Chords well filled in. This elabora-
tion continues until bar 70 when Cembalo 1 has the
solo passage again.

Bar/

Ex. 64.

Handwritten musical score for Ex. 64, featuring two staves labeled "CEMBALO 1." and "CEMBALO 2.". The score is written in treble and bass clefs with a key signature of one sharp (F#). The first staff, "CEMBALO 1.", contains a series of eighth notes and a final measure with a whole note. The second staff, "CEMBALO 2.", contains a series of eighth notes and a final measure with a whole note. The notation is handwritten and includes various musical symbols such as notes, rests, and bar lines.

Ex. 68.

Handwritten musical score for Ex. 68, featuring two staves. The score is written in treble and bass clefs with a key signature of one sharp (F#). The first staff contains a series of eighth notes and a final measure with a whole note. The second staff contains a series of eighth notes and a final measure with a whole note. The notation is handwritten and includes various musical symbols such as notes, rests, and bar lines.

Bar 74: slight rhythmic alteration on 1st beat for convenience of performance.

Ex. 67 Bar 80.

See opposite.

Observe how Bach has interpreted the tutti reiterated semiquaver passages and supplied supporting chords for each of the other cembali in turn. Bar 89: Cembalo 1 again has the solo. Left hand comprises arpeggio accompaniment.

Bach's translation of this passage for the 3rd cembalo - Bars 93 - 97 - is rather Beethovian in style.
Ex. 68.

See opposite.

Bars 98 and 99 Bach alters rhythm of 1st violin; then in solo right hand and left hand continue after the manner of a two-part invention until Bar 103. Bar 113 to the end: Bach retains the basic harmony but embroiders it contrapuntally as he did in the first movement.

Ex. 72.

Cembalo 2.

BAR 29.

Cembalo 1.

BAR 30.

etc

Ex. 72.

W

BARS 38 + 39.

etc

itself to translation, the basses are not worked up at all except in bar 24.

Ex. 70.



In this instance the modification is happily worked into the treble as well.

Ex. 71.



This figure is also utilized in bars 29, 30, 38 and 39.

Ex. 72.

See opposite.

In the Presto, bar 43 is altered in order to make it match/

match bar 139, where the consecutive 5th of the original is corrected.

Of the other works by Bach, transcribed for pianoforte, mention must be made of his innumerable compositions for the organ, which have been translated into this new language. "As the piano is to music "what engraving is to painting, it serves to multiply "and disseminate works of art" (Liszt.)

When masters like Liszt, Saint-Saens, Busoni, Reger and D'Albert undertake to arrange Bach's organ works for the piano, the intelligent player has not only the advantage of learning works from which he would otherwise be debarred but the aesthetic pleasure of finding organ effects cleverly realised on the piano. Bach, who was himself passionately devoted to the art of transcription, would have been delighted with the pianoforte disciples of his organ gospel. There is danger, however, in going to excess. These transcriptions, even when they are made with the utmost art, cannot give complete satisfaction for they are capable of giving only a weak reflection of the stupendous body of tone of the organ, though a two-piano arrangement is more effective. The simple plan of the works has to be replaced by an artificial one, since the various degrees of strength in the organ tone cannot be reproduced even on the modern piano.

Liszt was the first composer to presume that
an/

an organist should have a manual technique equal to that of the virtuoso pianist.

Regarding the magnitude of sound, the organ is supreme, and yet an organ transcription rendered on the piano may be quite impressive. A simple difference between the two instruments may be mentioned. If a chord is played on the organ, the various notes which constitute the chord all sound with equal tone, but reproduce the same chord on the piano and it is possible by means of finger pressure to give emphasis to any one of the notes. Naturally the pedal passages are difficult to reproduce on the piano, for in order to execute them on the organ two feet are employed. Therefore it is easier to play the passages on the violin where it is possible to cross the strings. The harpsichord is more akin to the organ than is the modern piano for it possesses a double keyboard with various stops used to influence the quality of the tone and swell shutters comparable with the swell in the organ.

The most outstanding example of Liszt's adaptation of an organ work for pianoforte is the impressive Prelude and Fugue in A minor.

Liszt's conceptions of the tremendous possibilities of the pianoforte definitely inspired Busoni's transcriptions. His arrangements of the works of Bach and Beethoven were always on a magnificent scale exclusively/

Ex. 73.

Handwritten musical score for Ex. 73. The score consists of three systems of staves. The first system has a treble and bass staff with a brace on the left. The second system has a treble and bass staff with a brace on the left. The third system has a treble and bass staff with a brace on the left. The notation includes various musical symbols, including notes, rests, and accidentals. The word "etc" is written in the first system. The word "etc" is also written in the second system. The word "etc" is also written in the third system.

Ex. 74.

Handwritten musical score for Ex. 74. The score consists of three systems of staves. The first system has a treble and bass staff with a brace on the left. The second system has a treble and bass staff with a brace on the left. The third system has a treble and bass staff with a brace on the left. The notation includes various musical symbols, including notes, rests, and accidentals. The word "etc" is written in the first system. The word "etc" is also written in the second system. The word "etc" is also written in the third system.

exclusively for the virtuoso pianist. Incidentally, the art of transcribing from the organ has been dealt with in a masterly way by Busoni in the Supplement to Vol. 1 of his Edition of Bach's 48 (published by Schumer).

Interesting comparisons may be made between the pianistic versions of Busoni, the two piano arrangements by Philips, the ponderous versions of Reger, the sound and concert-like arrangements of D'Albert, the practical and effective arrangements of Sandor Laszlo and others.

The following are the salient features of the Busoni transcription of the Organ Toccata and Fugue in D minor by Bach.

Toccata.

Busoni in his arrangement has created three bars out of the opening two bars of the original text.

Ex. 73.

See opposite.

He elaborates an arpeggio in the following manner.

Ex. 74.

See opposite.

Ex./



Ex. 75.

Handwritten musical notation for Exercise 75, measures 1-4. The piece is in 3/4 time with a key signature of one sharp (F#). The first staff (treble clef) begins with a triplet of eighth notes (F#, G, A) marked with a '3' and a sharp sign, followed by eighth-note patterns. The second staff (bass clef) features a triplet of eighth notes (F#, G, A) marked with a '3', followed by eighth-note patterns. The word "etc" is written at the end of the first staff.

Prestissimo

Handwritten musical notation for Exercise 75, measures 5-8. The tempo marking *Prestissimo* is written above the first staff. The first staff (treble clef) contains eighth-note patterns, with a triplet of eighth notes (F#, G, A) marked with a '3' in measure 6. The second staff (bass clef) contains eighth-note patterns, with a triplet of eighth notes (F#, G, A) marked with a '3' in measure 6. The key signature changes to two sharps (F#, C#) in measure 6.

Ex. 76.

Handwritten musical notation for Exercise 76, measures 1-4. The piece is in 3/4 time with a key signature of one sharp (F#). The first staff (treble clef) begins with a triplet of eighth notes (F#, G, A) marked with a '3', followed by eighth-note patterns. The second staff (bass clef) features a triplet of eighth notes (F#, G, A) marked with a '3', followed by eighth-note patterns. The word "ek" is written at the end of the first staff.

Handwritten musical notation for Exercise 76, measures 5-8. The piece is in 3/4 time with a key signature of one sharp (F#). The first staff (treble clef) contains eighth-note patterns. The second staff (bass clef) contains eighth-note patterns. The word "etc" is written at the end of the first staff.

Ex. 77.

Handwritten musical notation for Exercise 77, measures 1-4. The piece is in 3/4 time with a key signature of two sharps (F#, C#). The first staff (treble clef) begins with a triplet of eighth notes (F#, G, A) marked with a '3', followed by eighth-note patterns. The second staff (bass clef) features a triplet of eighth notes (F#, G, A) marked with a '3', followed by eighth-note patterns. The word "ped *" is written at the end of the first staff.

Ex. 75. The triplet figure is interpreted by double octaves in the upper register of the keyboard.

See opposite.

Ex. 76 Bar 12 onwards. The semiquaver passage is translated very elaborately.

See opposite.

Ex. 77. Bars 18 and 19: the only instance where Busoni gives simple translation adhering to original text.

See opposite.

Ex. 78. PRESTISSIMO. Triplets in different manner, thus:-

See overleaf.

Ex. 78.

Handwritten musical notation for Exercise 78, first system. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains two measures of music, each with a series of eighth notes. The second measure is followed by the handwritten text "etc.". The middle staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains two measures of music, each with a series of eighth notes. The second measure is followed by the handwritten text "etc.". The bottom staff is in bass clef and is empty.

Handwritten musical notation for Exercise 78, second system. The system consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains two measures of music, each with a series of eighth notes. The second measure is followed by the handwritten text "etc.". The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains two measures of music, each with a series of eighth notes. The second measure is followed by the handwritten text "etc.".

Ex. 79.

Handwritten musical notation for Exercise 79, first system. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains two measures of music, each with a series of eighth notes. The second measure is followed by the handwritten text "etc.". The middle staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains two measures of music, each with a series of eighth notes. The second measure is followed by the handwritten text "etc.". The bottom staff is in bass clef and is empty.

Handwritten musical notation for Exercise 79, second system. The system consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains two measures of music, each with a series of eighth notes. The second measure is followed by the handwritten text "etc.". The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains two measures of music, each with a series of eighth notes. The second measure is followed by the handwritten text "etc.".

FUGUE: Except for one or two minor details, Busoni has given a true translation for the first thirty-five bars. From this point onwards, the translation becomes more elaborate and he uses all the resources of the modern pianoforte, viz. wide spacing and amplifying chords.

Bar 37 onwards: interesting to note how he interprets the arpeggio figures for the two manuals.

Ex. 79.

See opposite.

Another interesting example occurs in bar 41.

Ex. 80.



Ex. 81 Bar 58. Busoni's elaborate translation of the inner trill and pedal passage.

See overleaf.

Ex./

Ex. 81.

[illegible]

Ex. 82.


Handwritten musical score for the song "The Rose Tree". The score is written on three systems of staves. The first system consists of a single bass staff with a key signature of one sharp (F#) and a common time signature (C). The second system consists of two staves: a treble staff and a bass staff, both with a key signature of one sharp (F#) and a common time signature (C). The third system consists of two staves: a treble staff and a bass staff, both with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the bass line is written in the bass staff. The lyrics "The Rose Tree" are written below the first staff. The word "etc." is written below the second staff. The word "ek." is written below the third staff.

Ex. 83a

Handwritten musical score for 'The Rose Tree'. The score is written on three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The melody is in the top staff, and the accompaniment is in the bottom two staves. The piece ends with the word 'etc.' written in the right margin.

Ex. 836.

Handwritten musical score for two parts. The first part, labeled 'Sua', is written on a grand staff (treble and bass clefs) in 2/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The second part, labeled 'ek', is written on a grand staff in 2/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The score is written on lined paper with a vertical double bar line separating the two parts.

Ex. 82. Bar 97 - Arpeggio interpreted with rhythmic figure  for left hand.

See opposite.

Ex. 83a & b. Elaboration and amplification of chords
- Bars 102 - 18.

See opposite.

Busoni was one of the most remarkable pianists of his time. Regarding him in the light of a pianist alone, his life was a perpetual series of new beginnings, due to his ever widening experience of life and of music which made him discontented with the pianoforte as he commanded it. There was no limit, it seemed, to the problems of pianoforte technique with which he grappled in order to master the infinite resources of the instrument - resources hitherto undiscovered. Technique was for him merely the servant of expression. Strength and speed were indispensable and one cannot but feel that his transcriptions of the classics were only a means to an end, the end being the development of technique, not, as in the case of the Brahms' transcriptions of Chopin and Schubert,[■] which undoubtedly are/

■ See pages 99 & 103.

are artistic masterpieces, but more resembling the experiments of Thalberg.

Busoni could play louder and more rapidly than anyone else and his conceptions of music in general were inclined to be monumental. He did not consider it the function of the pianoforte to whisper or to talk! It is said that when he played the first prelude of the "Forty-Eight" it became a wash of shifting colours and each voice of the fugue sang out above the rest until at the final stretto the subject entered like a blaze of trumpets.

Busoni's mental conception of what could be done with the pianoforte differed entirely from that of all other pianists and those with a conservative idea of how Bach or Beethoven should be rendered, who went to hear him play, came away infuriated!

For special comment I have selected the following Preludes and Fugues as revealing that eclecticism so prominent in his style, for not only has he arranged them but he has explained, by means of examples and directions, the study of modern pianoforte technique, in connexion with the "Das Woltemperierte Klavier", Books 1 and 2.

PRELUDE No. 21 Bb Major Book 1.

Although this brilliant and vivacious little prelude was obviously conceived for the clavichord or harpsichord/

Ex. 84.

Handwritten musical notation for Ex. 84. The piece is in B-flat major (two flats) and common time (C). The right hand features a continuous eighth-note pattern, with each eighth note beamed to a pair of sixteenth notes. The left hand consists of a simple bass line with quarter notes. The notation includes a dynamic marking of *mf* (mezzo-forte) and the word *etc.* at the end of the right-hand staff.

Buschi, Ex. 84a)

tutti staccato

Handwritten musical notation for Buschi, Ex. 84a, marked *tutti staccato*. The key signature is B-flat major. The right hand plays a series of staccato chords, each consisting of a pair of eighth notes beamed together. The left hand provides a bass line with quarter notes. The notation concludes with the word *etc.*

Ex. 84 b)

Handwritten musical notation for Ex. 84 b). The key signature is B-flat major. The right hand features a series of staccato chords, each made of a pair of eighth notes beamed together. The left hand has a bass line with quarter notes. The notation ends with the word *etc.*

Ex. 84 c)

Handwritten musical notation for Ex. 84 c). The key signature is B-flat major. The right hand plays a series of staccato chords, each consisting of a pair of eighth notes beamed together. The left hand has a bass line with quarter notes. The notation concludes with the word *etc.*

harpsichord and is supremely effective on either instrument, it is interesting to study Busoni's version of this prelude which is termed by him a "Toccata". He states that the broken figure formation affords practice in wide leaps. This figuration is characteristic of the Scarlatti technique, but in Bach's time appertained solely to bravura performances. Although we do not use the two-manual harpsichord we have nevertheless learnt to achieve the same effect on one manual. Ex. 84 Bar 1. Busoni has rewritten this figuration in order to afford practice in the crossing of hands.

a)

See opposite

b)

See opposite

c)

See opposite.

Ex. 85. Bars 12 and 13. Busoni doubles the left hand part/

Ex. 85.

Bar 12. + 13.

Handwritten musical notation for Ex. 85, Bars 12 and 13. The notation is in G major (one sharp) and 4/4 time. It features a grand staff with two staves. The right staff contains a melodic line with eighth and sixteenth notes, and the left staff contains a corresponding bass line. The word "etc." is written to the right of the notation.

Bar 1.
Ex. 86a.

Handwritten musical notation for Ex. 86a, Bar 1. The notation is in G major (one sharp) and 4/4 time. It features a grand staff with two staves. The right staff contains a melodic line with eighth and sixteenth notes, and the left staff contains a corresponding bass line. The word "etc." is written to the right of the notation.

Bar 6.
Ex. 86b.

Handwritten musical notation for Ex. 86b, Bar 6. The notation is in G major (one sharp) and 4/4 time. It features a grand staff with two staves. The right staff contains a melodic line with eighth and sixteenth notes, and the left staff contains a corresponding bass line. The word "legg." is written to the left of the notation, and the word "sopra." is written below the right staff.

Bar 17.
Ex. 86c.

Handwritten musical notation for Ex. 86c, Bar 17. The notation is in G major (one sharp) and 4/4 time. It features a grand staff with two staves. The right staff contains a melodic line with eighth and sixteenth notes, and the left staff contains a corresponding bass line. The word "etc." is written to the right of the notation.

Bar 6.
Ex. 86 b.

A handwritten musical score consisting of two staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with various note values and rests, ending with a double bar line. The bottom staff is in bass clef with the same key signature. It contains a bass line with various note values and rests, also ending with a double bar line. The word "legg." is written between the staves on the left side, and "sopra." is written between the staves on the right side. A large brace on the left side groups the two staves together.

part for the right hand to afford practice in scalar passages.

Finally, not being contented with the alterations he has made in the prelude, he rewrites it entirely under the title of "Technical Variations of Prelude XXI" and introduces most of the technical clichés necessary for a bravura performance -

Ex. 86 (a)

See opposite.

(b)

See opposite.

(c)

See opposite.

In/

Ex. 84a.

Bar 22.



Bar 31.

Ex. 84b.



Bar 32.

Ex. 84c.



In Fugue XXIV, Book 1, Bach prescribes the speed as Largo, but Busoni has made the experiment of making the notes of double value and substituting 'Andante' for 'Largo'. Certainly one must agree that in adopting this notation Busoni has succeeded in emphasizing the weight and importance which was Bach's intention and in supporting the content of a thoroughly ceremonial and measured movement.

Ex. 87. a, b and c.

See opposite.

Nearly all music students are ignorant of the fact that in the original form of Bach's works almost all instructions as to the execution are lacking. The artist of independent thought and re-creative power will find sufficient the monumental edition of the Bach-Gesellschaft - which gives only the correct notes - but the student requires a more instructive edition. A further difficulty arises from the enormous difference between our present day instrument and that for which Bach wrote his pianoforte works. Consequently the editor of Bach's works is entirely dependent on his own judgment and feeling - Busoni, being conscious of his responsibility in editing Bach's works, has erred in being too copious in detail.

Particularly/

Particularly is this the case in his edition of the Chromatic Fantasia, for, while the Bulow edition which is subjective in its interpretation has become traditional, Busoni's reconstruction of the original is looked upon by many as a transcription. Whereas on the organ, by means of stops, it is possible to make the same music loud or soft, the basis of Busoni's transcriptions for the pianoforte is that one must lay the music out differently under the hands, use their harmonies or full and extended ones. His transcriptions may be distasteful to those of antiquarian scholarship, but they were designed with aesthetic purpose and worked out with careful skill.

b) THE VIENNESE PERIOD.TRANSCRIPTION OF THE CLASSICAL SYMPHONY.

In the course of the era under discussion, definite characteristics of musical expression, of musical ways and means, conspicuously predominate. As the transcription of the classical symphony for the pianoforte is irrevocably linked up with the development of the modern orchestra (which owes its origin to Beethoven) naturally the question arises - what then are the characteristics of the orchestra during the Viennese period? First of all, the technical efficiency of the performers had greatly improved; therefore more difficult passage work and a wider range of sounds was introduced. Beethoven introduced more variety of effect and employed his instruments with more and more distinctness of purpose. He sees all the varieties in their true light, for the tone qualities of the various instruments serve like colours. The clarinet has a place in his scheme, the sparkling tone of the flute, the tenderness of the hautboy, the grotesqueness of the bassoon and the mystery of the horn are so closely wedded in his work that it is difficult to disintegrate them, and in his masterly way he exploits the trombones to their fullest advantage. Now an artistic and effective transcription may really have to be a re-creation or reproduction of the/

the work, and it is here that Liszt excelled and that his genius shone. Faultless in the way of execution, by his talent he completely metamorphosed the "Immortal Vine".

It is due in very great measure to the example of Paganini's violin-playing that Liszt, at this time, with slow deliberate toil created modern piano-playing. He ventured on 'his' instrument to give sound to the unheard-of leaps which none before him had ventured to make, 'disjunctions' which no one had hitherto thought could be acoustically united and, above all, a perfect systematization of the method of interlacing the hands, partly for the management of runs so as to bring out the colour, partly to gain a doubled power by the division, and partly to attain a fulness of orchestral chord power never hitherto practised. Liszt's arrangements are no mere transcriptions; they are poetical re-settings seen through the medium of the piano. In the hither and thither of the arrangements we trace the most labyrinthine paths. He assimilates the composition before him into himself and reproduces it on the piano as if he had conceived it with all its special peculiarities for the piano alone. This great series begins with the transcriptions of Paganini's Capriccios and that of the "Symphonie Fantastique" of Berlioz and it reaches its height in the two-handed settings of Beethoven's symphonies.

His/

His arrangements are spontaneous in expression and are historically among the landmarks in his art. Naturally his additions and innovations do not meet with unqualified approval, but one must admit that Liszt transforms even the dullest phrase into an expression of transcendent beauty. The pieces have become genuine piano-compositions in which a full score is reproduced by specific fulness of chord, and a sweeping chord by broken harmonies sustained by the pedal. The piano is no longer merely one pillar of musical structure; it has become the architect of an art of its own, visibly apparent in paraphrases of given sections. His vast ingenuity acted to produce all possible fulness, variety of tone and clearness in the leading parts. In these orchestral effects, which are also realized in his original works, piano technique entered what is apparently its final stage. His glittering scales and arpeggios dimly suggesting background themes in massive chords, coupled with perfect control of touch, give one the impression that the transcription was improvised on the spur of the moment. The inclusion of a Liszt transcription in a pianoforte recital programme seems to fit in with equal naturalness and cohesion, but this could not be said of the more modern pianoforte arrangements, for example, Elgar's Symphony in A^b, transcribed by himself. Although Elgar has created a masterpiece of translation from the orchestral idiom to the pianoforte language, it/

Ex. 90.



Ex. 91. ADAGIO MOLTO SYMPHONY No. 2.

Handwritten musical notation for Exercise 91, titled "ADAGIO MOLTO SYMPHONY No. 2." The piece is in a key signature of one flat (B-flat) and common time (C). It consists of two staves. The treble staff begins with a whole note chord of B-flat and F, followed by a half note chord of B-flat and F, and then a quarter note chord of B-flat and F. The bass staff begins with a whole note chord of B-flat and F, followed by a half note chord of B-flat and F, and then a quarter note chord of B-flat and F. The notation is simple and appears to be a student exercise.

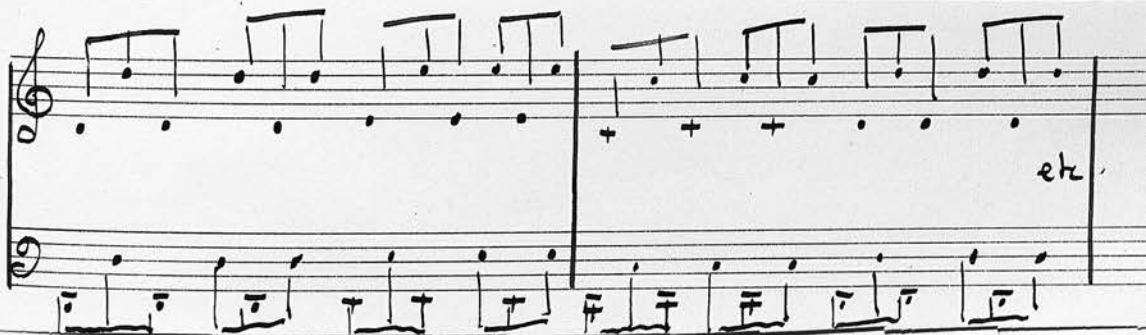
it is obviously more suited for educational use than for display in public.

Let us study the salient features which characterize Liszt's 'chef d'oeuvre'.

Ex. 88. Kalmus score, Page 11, bars 92-95. Page 12, bars 98-99. Page 14, bars 122-125. We see from these illustrations three methods of translating reiterated notes of the violin.



Ex. 89.



Ex. 90.

See opposite.

Ex. 91. Liszt has preserved the beauty of varying tone colour without sacrificing any of the intricate instrumentation.

BAR 100 ONWARDS. ALLEGRO SYMPHONY No. 5.

Ex. 92a.

Handwritten musical notation for Ex. 92a. The top staff is labeled "1st Violins". The notation is in treble and bass clefs, showing a complex harmonic texture with many notes and accidentals. The key signature has one sharp (F#). The time signature is 4/4. The notation is dense, with many beamed notes and accidentals.

BAR 234.

Ex. 92b.

Handwritten musical notation for Ex. 92b. The top staff is in treble clef, showing a melodic line with many notes and accidentals. The bottom staff is in bass clef, showing a supporting line. The notation is in 4/4 time, with a key signature of one sharp (F#). The notation is dense, with many beamed notes and accidentals.

BAR 254.

Ex. 92c.

Handwritten musical notation for Ex. 92c. The top staff is in treble clef, showing a melodic line with many notes and accidentals. The bottom staff is in bass clef, showing a supporting line. The notation is in 4/4 time, with a key signature of one sharp (F#). The notation is dense, with many beamed notes and accidentals.

POCO SOSTENUTO SYMPHONY No. 7.

Ex. 93.

Handwritten musical notation for Ex. 93. The top staff is in treble clef, showing a melodic line with many notes and accidentals. The bottom staff is in bass clef, showing a supporting line. The notation is in 4/4 time, with a key signature of one sharp (F#). The notation is dense, with many beamed notes and accidentals.

Ex. 94.

Handwritten musical notation for Ex. 94. The top staff is in treble clef, showing a melodic line with many notes and accidentals. The bottom staff is in bass clef, showing a supporting line. The notation is in 4/4 time, with a key signature of one sharp (F#). The notation is dense, with many beamed notes and accidentals.

Ex. 92. More brilliant and more advanced right hand arpeggios, imitative passages, octaves, and velocity scales.

See opposite.

Ex. 93. Working out of chords and octaves.

See opposite.

Ex. 94. More massive, capital wrist practice in chords and arpeggios.

See opposite.

Ex. 95a.

See overleaf.

Liszt has preferred to give effect of power by means of/

Ex. 95a. *ALLEGRO CON BRIO.*



ek BARS 34-38.



Ex. 95b.



Ex. 96.



Ex. 97.



of double octaves rather than introduce the tremolando of the violin. Throughout the Allegro Con brio of Symphony No. 2 Liszt observes the opening gruppetto and establishes progressions in crescendos or imitations between wind and string instruments. In bar 39 he cleverly transcribes the melody for clarinets, horns and bassoons and achieves the tone colouring for the concluding four bars of the tutti orchestration.

Ex. 95b.

See opposite.

The Scherzo Symphony 5.

Ex. 96.

See opposite.

Here Liszt decorates the reiterated notes.

Ex. 97.

See opposite.

Ex. 98.



On examination it will be seen that in this passage the strings mark special orchestral effects for which the pianoforte is unsuited.

Allegro Molto of the same Symphony.

Ex. 98.

See opposite.

Liszt amplifies his arpeggio passages in order to add the reinforcement necessary for the gradual crescendo. He has quite simply transcribed the opening adagio, thus preserving the magic of its lightness and delicacy.

Ex. 99. Adagio Symphony No. 4.



Ex. 100. In bars 19 and 20 Liszt gives an unexpected arrangement of the reiterated quavers; the two hands alternate thus -



Ex. 101a.

Handwritten musical notation for Ex. 101a. The score is written on two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a quarter rest, followed by a dotted quarter note, and then a half note. The lower staff is in bass clef with the same key signature. It features a series of eighth and sixteenth notes, some beamed together, and a final half note. The word "etc." is written to the right of the notation.

Ex. 101b.

Handwritten musical notation for Ex. 101b. The score is written on two staves. The upper staff is in treble clef with a key signature of two flats. It contains a sequence of eighth and sixteenth notes, some beamed together. The lower staff is in bass clef with the same key signature, featuring a series of eighth and sixteenth notes. The word "etc." is written to the right of the notation.

Ex. 102.

Handwritten musical notation for Ex. 102. The score is written on two staves. The upper staff is in treble clef with a key signature of two flats. It features a series of eighth and sixteenth notes, some beamed together. The lower staff is in bass clef with the same key signature, featuring a series of eighth and sixteenth notes. The word "etc." is written to the right of the notation.

Ex. 103a.

Handwritten musical notation for Ex. 103a. The score is written on two staves. The upper staff is in treble clef with a key signature of two flats and a 3/4 time signature. It features a series of eighth and sixteenth notes, some beamed together. The lower staff is in bass clef with the same key signature and time signature, featuring a series of eighth and sixteenth notes. The word "dolce" is written above the lower staff. The word "etc." is written to the right of the notation.

Ex. 103b.

Handwritten musical notation for Ex. 103b. The score is written on two staves. The upper staff is in treble clef with a key signature of two flats and a 3/4 time signature. It features a series of eighth and sixteenth notes, some beamed together. The lower staff is in bass clef with the same key signature and time signature, featuring a series of eighth and sixteenth notes. The word "instr: à vent" is written above the lower staff. The word "etc." is written to the right of the notation.

Ex. 101a & b. Bars 26-30 of the Adagio. Liszt has found a happy solution for contrasting wind and strings.

See opposite.

Ex. 102. At bar 50, Liszt enhances the beauty and grandeur of it by means of amplifying arpeggios and reinforcing both hands by wider distribution of original harmonies.

See opposite.

Ex. 103. Opening bars of the Trio Symphony No. 4.

a) How the amateur transcriber would translate this passage.

See opposite.

b) By a stroke of genius Liszt gives prominence to the bassoon part, thus giving greater contrast to wind and strings.

See opposite.

In the Allegro of Symphony No. 5 Liszt has inserted an extra bar.

68.



Ex. 105 Bar 98, Andante con Moto, Symphony 5. Liszt has preserved the sostenuto of an upper part over the dominant note E^b, whilst the strings move rapidly below.



Ex. 106; Bar 195, onwards. The translation of this passage is of interest, for it is one of the few instances where the arrangement is far more effective than the original text, for at this juncture the entire orchestra is playing so loudly that the imitation of the wind instruments is rendered inaudible, but on the pianoforte they are given full expression.



Ex. 108.

Handwritten musical notation for Exercise 108. The piece is written on a grand staff (treble and bass clefs). It begins with a dynamic marking of *sf* (sforzando). The notation consists of several measures, each containing chords and some melodic lines. The final measure is followed by the text "etc.".

Ex. 109.

Handwritten musical notation for Exercise 109. The piece is written on a grand staff (treble and bass clefs). It begins with a dynamic marking of *sf* (sforzando). The notation is more complex than Exercise 108, featuring many sixteenth and thirty-second notes, as well as chords. The final measure is followed by the text "etc.".

Ex. 107 Scherzo Symphony 5. Liszt translates the tone colouring of this passage by means of tints of piano and mezzo forte.



Ex. 108 Bar 117 Scherzo. Note his delightful and delicate arrangement of this passage.

See opposite.

Ex. 109. Finale.

Liszt's translation of the opening of this movement gives full vent to his mastery of the keyboard and as a pianoforte composition it certainly lies beyond the executive powers of the average pianist.

See opposite.

Ex. 110. Recapitulation of the Allegro. Another example/

Ex. 111a.

OTTO SINGER.

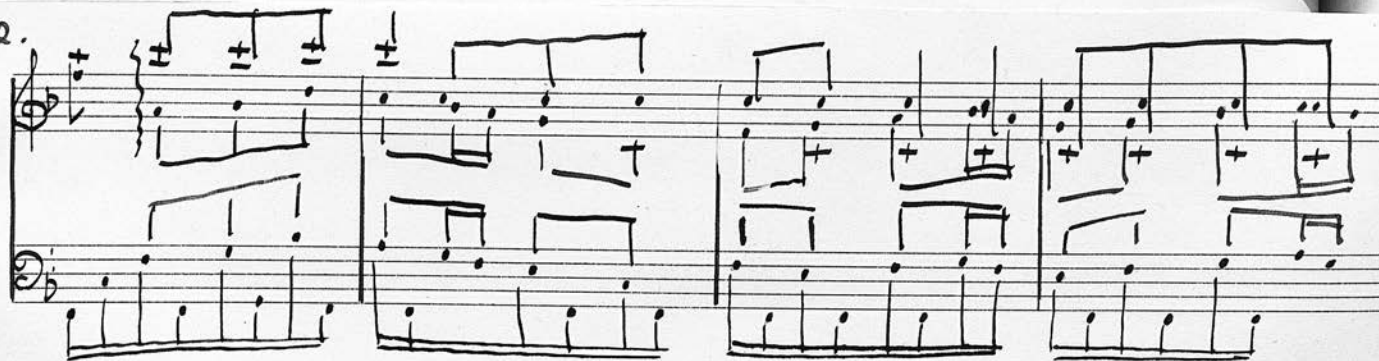


Ex. 111 b.

LISZT.



Ex. 112.



example of his pianistic eloquence.




Ex. 111. Four bars before the recapitulation of the Allegro. Compare Otto Singer's version with that of Liszt.

a)

See opposite.

b)

See opposite.

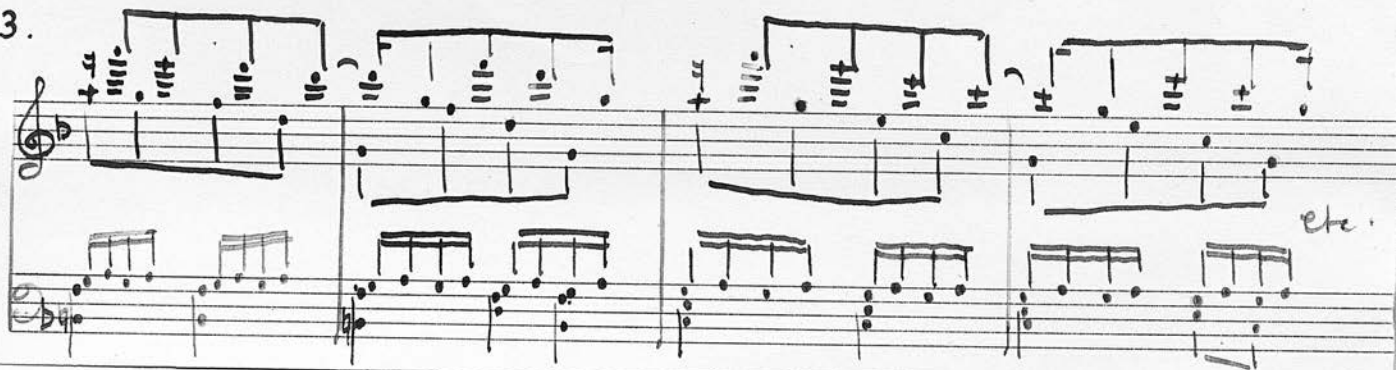
Liszt dismisses the reiterated notes of timpani, violin, 'cello and bass as unimportant and continues the rhythm  used in previous bars.

Ex. 112 Bars 33-36. Allegro Pastoral Symphony.

Note the simplicity of this arrangement and how Liszt has adapted his lordly conceptions in order to translate into sound both scene painting and soul painting.

To the casual observer the reproduction on the pianoforte/

Ex. 113.



Ex. 114a.



Ex. 114b.



pianoforte of the passage bars 87-93 (which Beethoven intended to represent the chatter of the birds) might seem futile and dull, but Liszt transforms the obscurity by means of the broken octave passage in the right hand.

Ex. 113.

See opposite.

In the Scherzo and Musette Symphony 6, Liszt obtains the contrast of tone colouring by means of his use of gradation of tone and use of legato and staccato. In the Musette he emphasizes the manner in which the bassoon brings out its two notes with each appearance of the oboe. Should the melodic phrase modulate at all, he omits these two notes until the return of the principal notes. In this way he has admirably expressed the grotesqueness of the entire movement.

Ex. 114..

a.

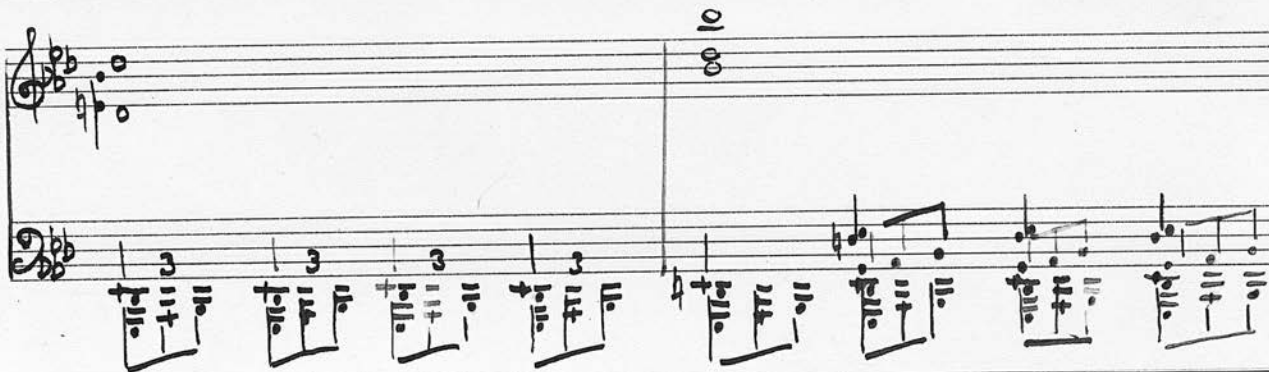
See opposite.

b.

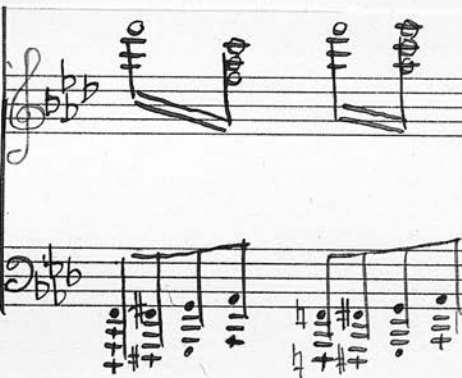
See opposite.

Ex./

Ex. 115.

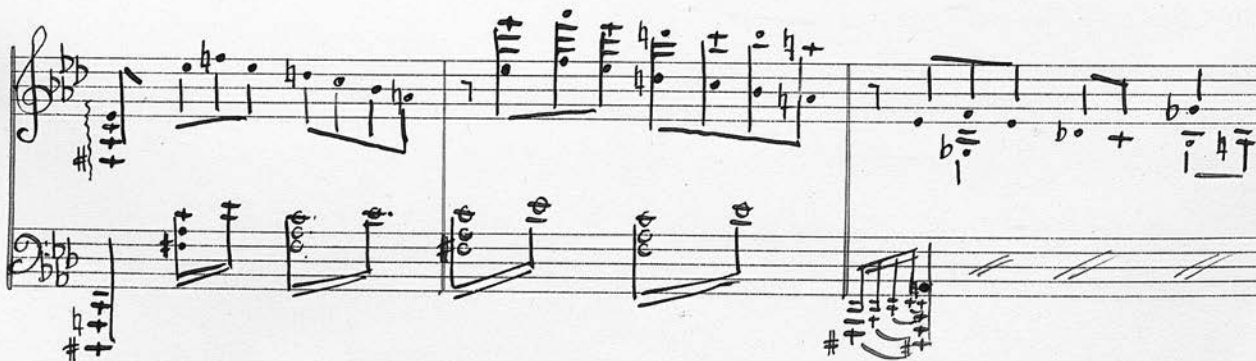


Ex. 116.



etc.

Ex. 117.



Ex. 115. Liszt's rendering of the effect of distant thunder.

See opposite.

Ex. 116. The storm, bar 21. An unusual method of arranging the string figures for the pianoforte.

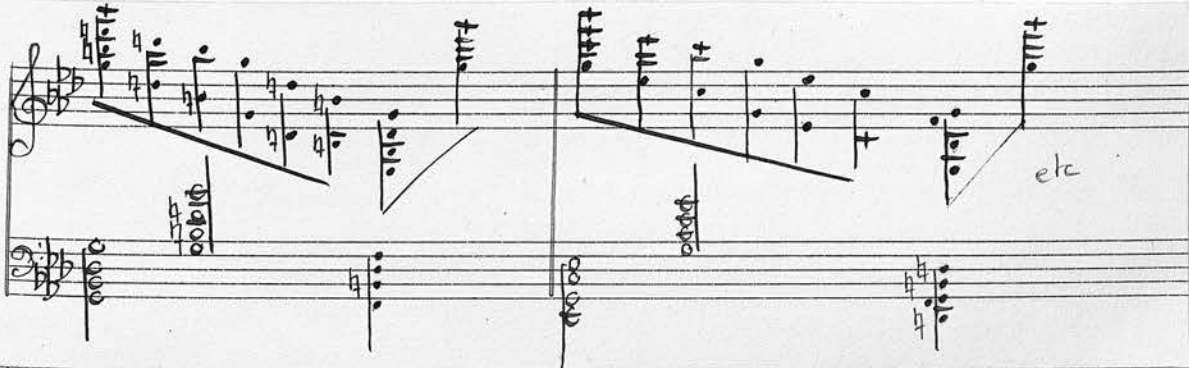
From bar 72 onwards, Liszt adopts this figure in the left hand in lieu of the frequent scalic semi-quavers of the 'cello and bass.

See opposite.

Ex. 117.

See opposite.

He translates semiquaver passages of double octaves in quavers.



Ex. 119.

Handwritten musical score for Ex. 119. The piece is in G major (one sharp) and 4/4 time. The treble staff features a melodic line that begins with a series of eighth notes, followed by a trill marked 'gua', and then continues with a series of eighth notes. The bass staff provides a steady accompaniment of eighth notes. The score concludes with a double bar line and the word 'etc.' written to the right.

Ex. 120.

Handwritten musical score for Ex. 120. The piece is in G major (one sharp) and 4/4 time. The treble staff features a melodic line consisting of a series of eighth notes, with a trill marked '3' above the final note. The bass staff provides a steady accompaniment of eighth notes. The score concludes with a double bar line and the word 'etc.' written to the right.

Ex. 121.

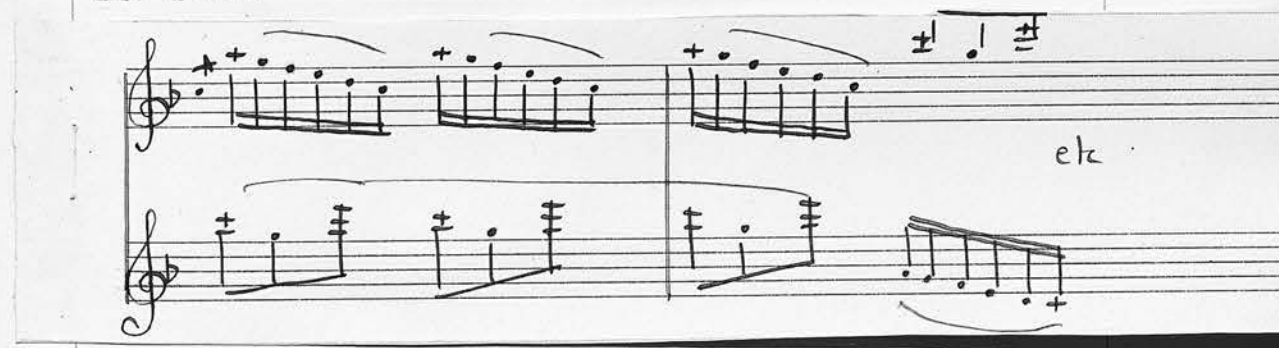
Handwritten musical score for Ex. 121. The piece is in G major (one sharp) and 4/4 time. The treble staff features a melodic line consisting of a series of eighth notes. The bass staff provides a steady accompaniment of eighth notes, with a trill marked '5' above the final note. The score concludes with a double bar line.

Ex. 122b.



and then incorporates the horn part with the entry of the first and second violins.

Ex. 122c.

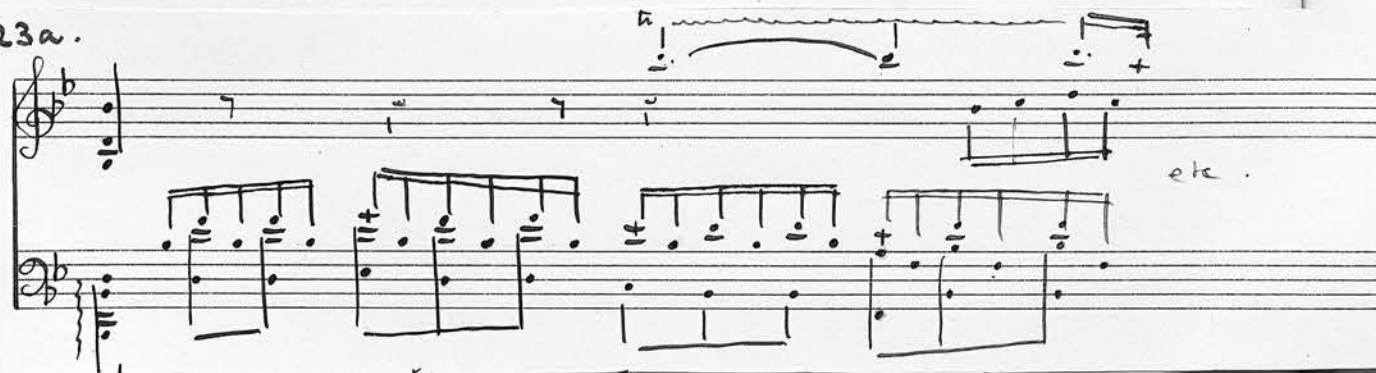


Let us see how Liszt describes the Andante (Symphony 6) as a "Szene am Bach". In this movement there is wide scope for the translation of string technique into pianoforte idiom, and Liszt employs many methods in order to reproduce the intricate semiquaver passages.

Ex. 123a Bar 7.

See opposite.

Ex. 123a.



The left hand expresses semiquaver passages of 2nd violin, viola and cello, but although this figuration continues/

continues for some bars, Liszt changes his method of expression to arpeggio figures.

Ex. 123b Bar 11.



Ex. 124 Bar 21. Liszt adheres to the original text.

See opposite.

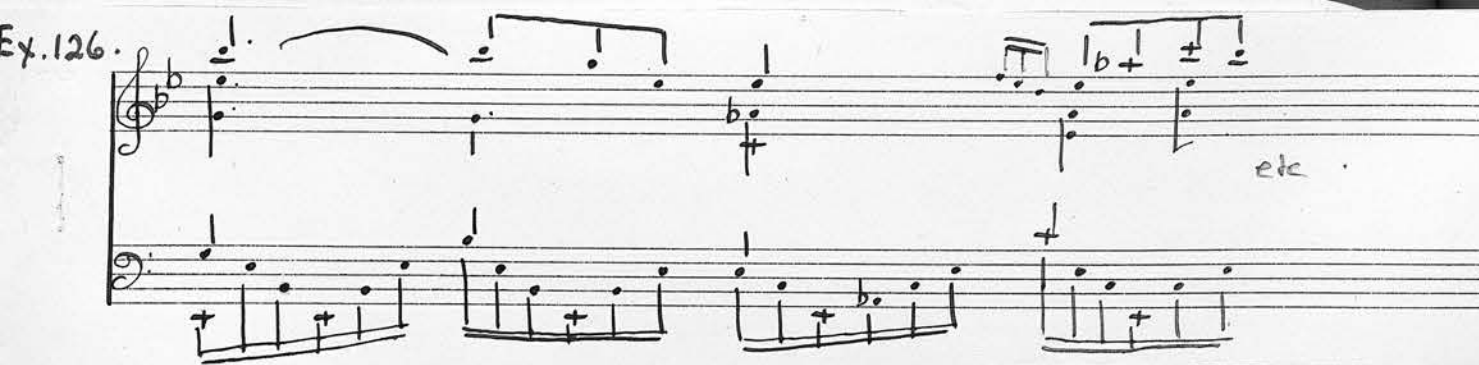
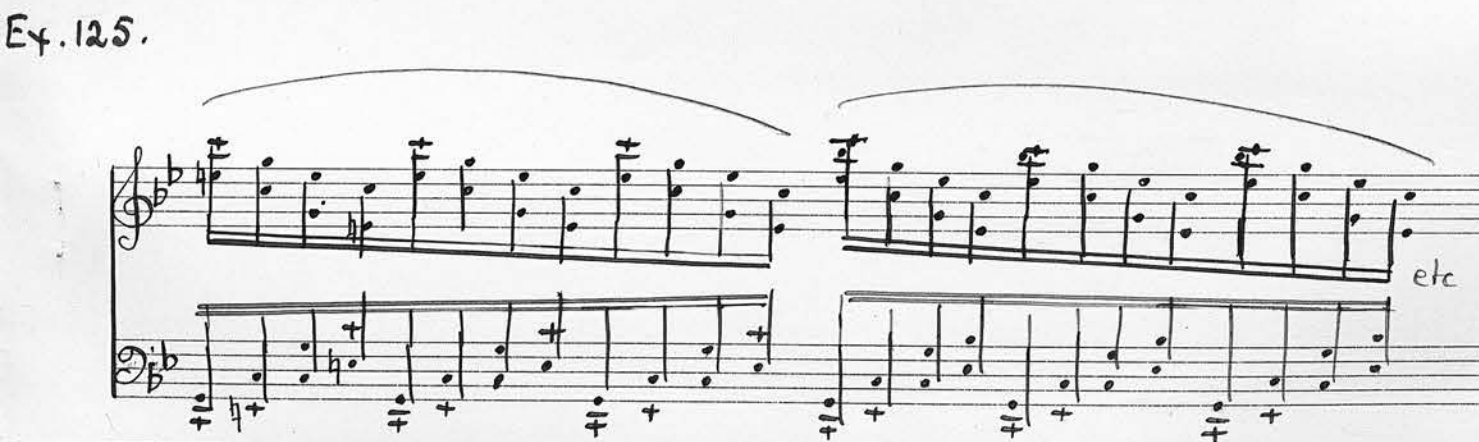
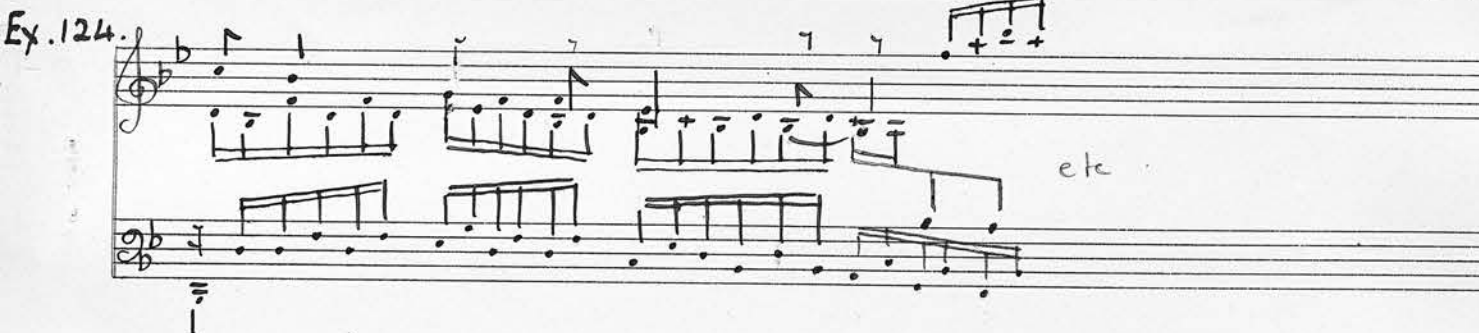
Ex. 125 Bar 29.

See opposite.

Ex. 126 Bar 72. Yet another translation.

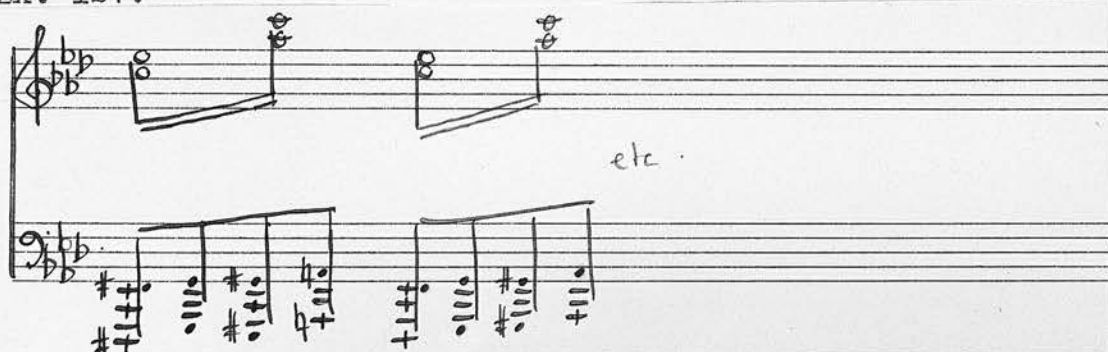
See opposite.

In bar 106 Allegro note his interpretation of the five note/



note groups of the 'cellos opposed to those of four notes in the double basses.

Ex. 127.



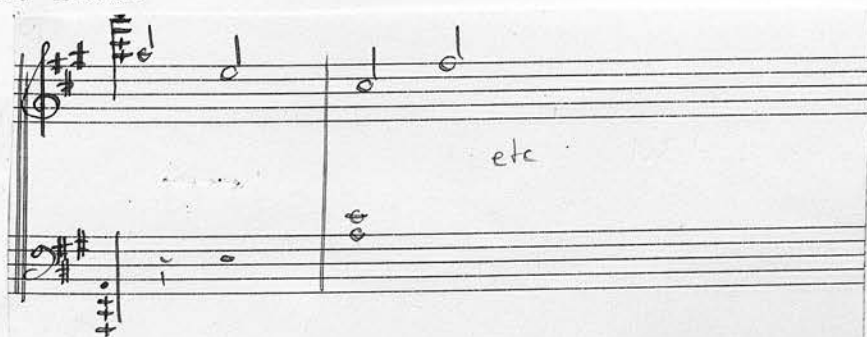
In the opening of the A major Symphony the entire orchestra strikes a chord both loud and short and during the succeeding silence the oboe is discovered. One wonders whether Liszt obtained the true effect of the hidden oboe A by using it blatantly as the top note of the right hand part.

Ex. 128a.



Would it not have been more effective to include the C and A of the flutes, thus obscuring the A of the oboe?

Ex. 128b.



At the end of the introduction Liszt embroiders the note E in order to express the play of tone colour between the violins and flutes.


Ex. 129.



By means of scalar passages in double octaves Liszt changes the aspect of this note E each time it alternates between string and wind, thus forming a link between the Introduction and Allegro, and so it forms the first note of the new theme.

Ex. 130.



Ex. 131. The semiquaver passage occurs twice at bar 27. Liszt ignores it, but from bar 57 onwards this figuration is brilliantly dealt with. At bar 214, instead of incorporating the A of the 1st flute in the rhythm  Liszt repeats the chord of the previous bar and transposes the semiquaver run and the following passage for the 1st violin an octave higher.

See opposite.

Ex. 131.



Ex. 133.



Bar 329. He selects the bassoon part for the right hand in preference to the flute.

Ex. 132.



From bar 338 onwards it is interesting to examine Liszt's transcription of Beethoven's curious crescendo which is obtained by a two bar phase D, C#, B#, B#, C#, in the tonic key, repeated eleven times in succession by the violas and 'cellos, whilst the wind instruments hold E above and the violins deliver a 'chime' on the notes E A E C#. Liszt obtains this colouring by means of his continuous use of E in octaves in high and low registers alternately.

Ex. 133.

In order to reproduce the various tone colours of/



Ex. 135.



of the varied entries of the persisting rhythm, Liszt introduces varied rhythmic accompaniments for each appearance of the theme.

Ex. 134.

See opposite.

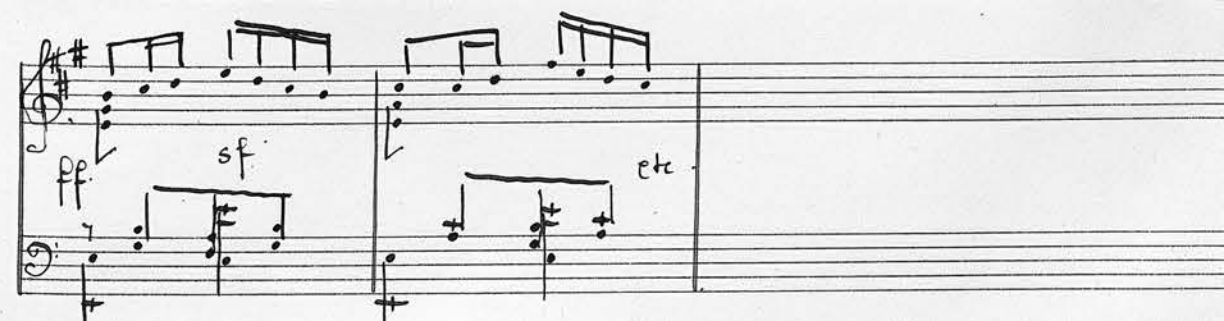
In the Trio he has carefully preserved the sostenuto A of the violins whilst reproducing the oboe and clarinet passages in the register which most nearly conveys their tone colour.

Ex. 135.

See opposite.

The vivace string passages in the Allegro con brio movement are quite impossible of execution on the pianoforte, therefore Liszt modified them. From bar 4 onwards, he selects the harmonic basis of the 2nd violin and viola parts as the accompaniment to the "Jig of the Irish Washerwoman."

Ex. 136.



Ex. 138b.



Bar 52 reiterated octaves translated in the following manner.

Ex. 137.



Bar 69 - Liszt selects the oboe passage for right hand in order to obtain contrast when repeated in bar 79.

Ex. 138a.



Liszt terminates this movement in his usual brilliant manner, having displayed technical ability, taste, knowledge and inspiration.

Ex. 138b.

See opposite.

When Liszt undertook to transcribe the Choral Symphony for solo pianoforte he set himself a task of colossal magnitude and almost impossible to reproduce successfully. This great work lends itself far more readily to/

to arrangement for either Piano Duet or Piano Duo. It is virtually impossible for a soloist to execute simultaneously both recitative and orchestral accompaniment, and Liszt has been obliged to transcribe each separately, thus leaving it to the pianist's discretion, as to which shall be performed.¹ I consider that the simple version of Pauer surpasses that of Liszt, for he does not attempt the impossible and is content to use simpler figuration. I propose therefore to quote from his arrangement in examining how this symphony has been translated into pianoforte language. In the Allegro Maestoso Pauer conveys the prolonged indecision of tonality which occurs in the opening bars. The listener cannot be certain whether he hears the chord of A minor, of A major or of the dominant D minor.

Ex. 139.

See opposite.

The left hand translating the string tremolo passages gradually swells and rises, murmuring the while like the sea at the approach of a storm.

This/

1. Other orchestral transcriptions by Liszt include the "Soirée de Vienne", "Scenes from Hungary", Lenaus "Faust", "Symphony Fantastique" (Berlioz), "Danse des Sylphes" (Simrock), Overtures to "Der Freischütz", "Oberon", "Jubel", and many others.

Ex. 139.

a.

b.

This magnificent inspiration gives much force and character to the entry of the tutti on the chord of D minor.

Ex. 140.



There is another occasion in the course of this movement where there is a collection of notes to which it is really impossible to give the name of chords. Bar 216.

Ex. 141.



There is a melodic design for clarinets and bassoons in the key of C minor which is accompanied thus.

- 1) The bass takes $F^{\#}$ (with diminished 7th harmony).
- 2) Then A^b (with chord of three, four and augmented sixth).
- 3) The note G (above which the flutes and oboes strike the notes E^b , G, C yielding a chord of 6/4).

Fortunately/

Fortunately the passage is but lightly instrumented; consequently the clash is not so disagreeable.

During the course of the remainder of this movement nothing new occurs in figuration which has not already been adapted for use, on the pianoforte in previous symphonies.

THE SCHERZO VIVACE.

It is the rhythm of this movement which adds interest. Pauer scrupulously adheres to the original text. He reproduces the vivacious theme and its fugal reply at a distance of 4 bars.

Ex. 142.

See opposite.

and then later on the answer enters a bar sooner, forming a rhythmic design of 3 bars in lieu of the former duple rhythm.

Ex. 143

See opposite.

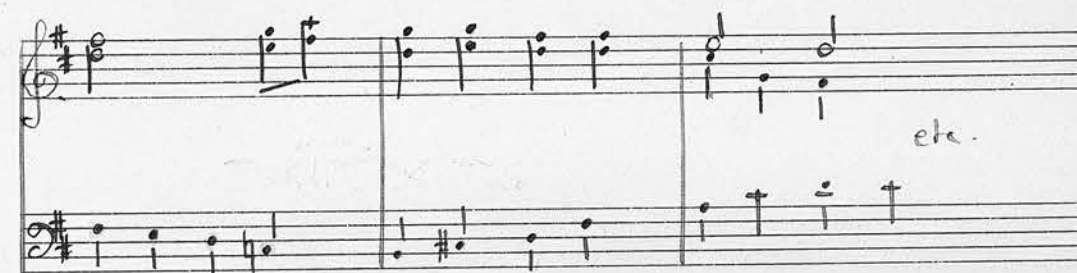
In the Alla Breve which occurs in the middle of the scherzo the theme unfolds itself upon the intermediary pedals. Pauer reproduces these as well as the counter-melody/

Ex. 142.

Ex. 143.

melody which harmonizes with it.

Ex. 144.



ADAGIO CANTABILE.

Pauer introduces both theme 1 and theme 2 in very simple form at their first appearance.

Ex. 145.

See opposite.

but decorates them by means of semiquaver passages in subsequent appearances. He embroiders all his passages with true pianistic idioms.

Ex. 146 Bars 100 - 115.



PRESTO AND RECIT.

By means of tremolos and double octave passages

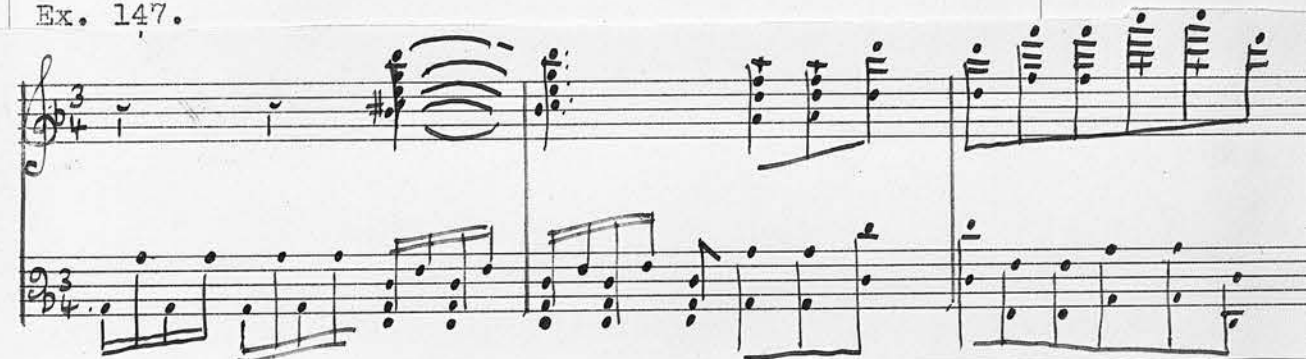
Pauer/

Ex. 145.



Pauer prepares the way for his simple translation of the Recit.

Ex. 147.



ALLEGRO ASSAI - ODE TO JOY.

Throughout this movement he incorporates the choral passages with the string passages in his translation.

Ex. 148.



The Theme of the Ode to Joy appears right up to the end of the Symphony, and at each appearance Pauer designs a dress for it, but each time it is recognisable.

Ex. 149. Allegro assai.

See opposite.

The/

Ex. 149.

Freude schöner Götter funken Töchter aus - - -



The time changes to 6/8 and Pauer reproduces the continual syncopation.

Ex. 150.

See opposite.

The song of the hero he interprets by means of octave passages.

Ex. 151.



Then follows the Fugato passage.

Ex. 152.



The chorus returns. Pauer fills in the right hand chords and the left hand has a passage of double octaves.

Ex. 153.



THE ANDANTE MAESTOSO.

Pauer emphasizes the choral style and the left hand announces the passage first intoned by the tenors and basses. By means of double octaves and broken octaves including arpeggio figures for the left hand he interprets the Adagio, Allegro energico - Allegro ma non troppo, Poco Adagio, Poco Allegro, Prestissimo and Finale.

Ex. 154 (a), (b), (c).

See opposite.

This transcription is certainly a grand but doubtful experiment. The most successful movement is undoubtedly the Adagio, for it lends itself to adaptation through another medium.

x.154a. Poco Adagio

x.154b. Prestissimo Bars 11 & 12.

x.154c. Prestissimo Bars 37 & 38.

TRANSCRIPTION BY LISZT OF VOCAL AND OPERATIC SCORES.

Some pianists consider that transcription is a makeshift. They pride themselves that they have high principles in playing only works originally written for the piano, either alone or in combination with other instruments but they forget that this rule, if strictly adhered to, cuts out all the keyboard music written before the latter eighteenth century. Much of Bach refuses to adapt itself, not because that master stands in need of vocal colour, for his essentially linear music lends itself singularly well to reproduction, but because his way of writing independent voice-parts that are closely woven into a polyphonic web round about the same pitch too often makes it impossible to allow the predominant melodic part to stand out clearly where there is no different tone quality to detach from it. Handel's music is more suited to adaptation, though he often presents the same obstinacies of texture as Bach. Excerpts from "Solomon" make lovely piano music, full yet delicate. Wagner, Strauss and Verdi all lend themselves to pianistic transcriptions within the reach of the average player. Of course the Bülow or Klindworth arrangements are produced on the same majestic scale as the Liszt transcriptions and exist solely for the virtuoso. Liszt's transcriptions divide roughly into categories.



1) A plain re-statement.

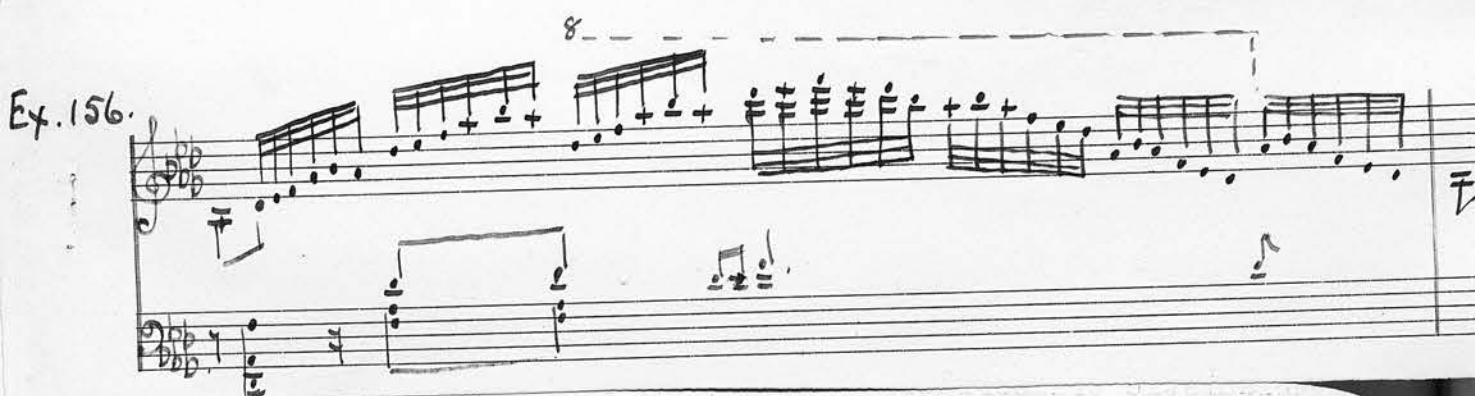
Ex. 155. Excerpt from "Adelaide": Beethoven.

See opposite.

Beethoven's "Adelaide" as a solo - this is not very effective until we come to the three-page cadenza where Liszt can be his true self.

b) A paraphrase in which the original theme forms a basis for development by thematic metamorphosis.

Ex. 156. Rigoletto Paraphrase.



See opposite.

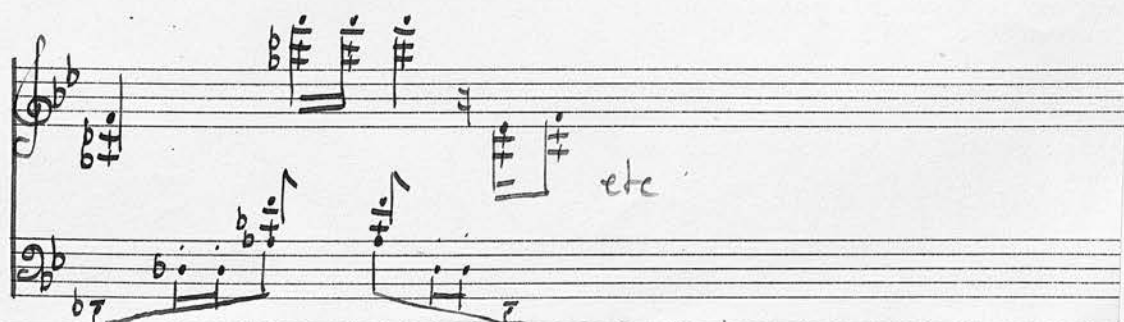
Liszt made many operatic fantasias of this kind and did not always utterly oppose the discernment of the period, which did not object to dissolving a characteristic melody into flourishes, or to making a trembling motive tower into unexpected heights. Of this his "Tannhäuser March" and his "Don Giovanni Fantasia" are proof. He never undertakes anything contrary/

contrary to the character of the passage to be paraphrased and only those parts of the opera which stand in an inward relation to each other does he bind together in his paraphrase. It is related to the earlier externally-connected operatic fantasia, as the symphonic poem to the symphony. He does not overlay the melody with cadenzas, but extracts from the substance of the piece itself.

What are the essential features of a good transcription? If a song, does it express both solo part and accompaniment effectively, which, differentiated as a song or solo when translated to the piano, may be quite ineffective in itself? Can the whole be so readjusted as to present a work which is really satisfactory and effective both from a technical and emotional aspect?

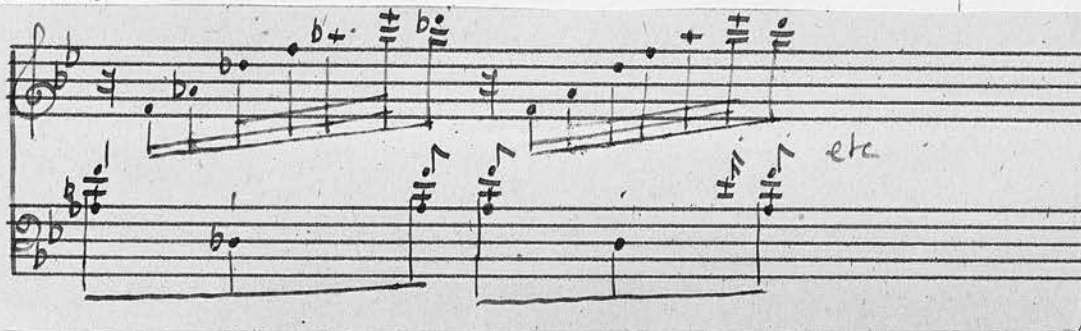
Liszt's arrangements vary according to inspiration and the adaptability of the original theme. His greatest success was achieved through his Schubert song transcriptions, particularly "Hark, hark, the lark" and the "Serenade". In "Hark, hark, the lark" he adapts the light and piquant theme for the two hands.

Ex. 157.



A feature is the brilliant passages above in the final section representing the song of the lark.

Ex. 158.



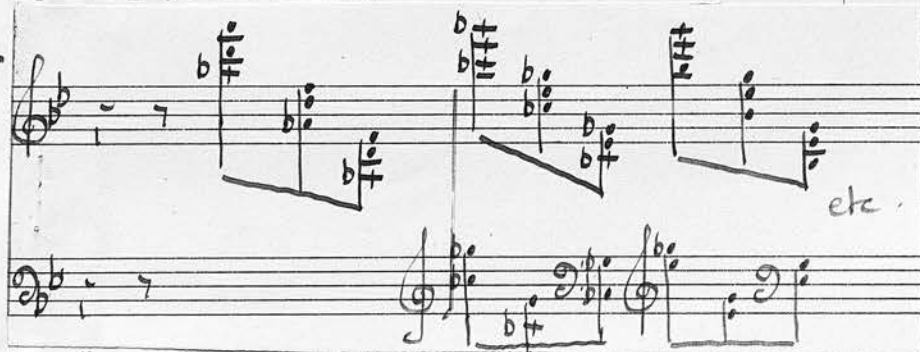
A slight pause separates the last call - "Sweet maid arise".

Ex. 159a.



The warbling of the lark ceases and the call melts into chords full of devotion.

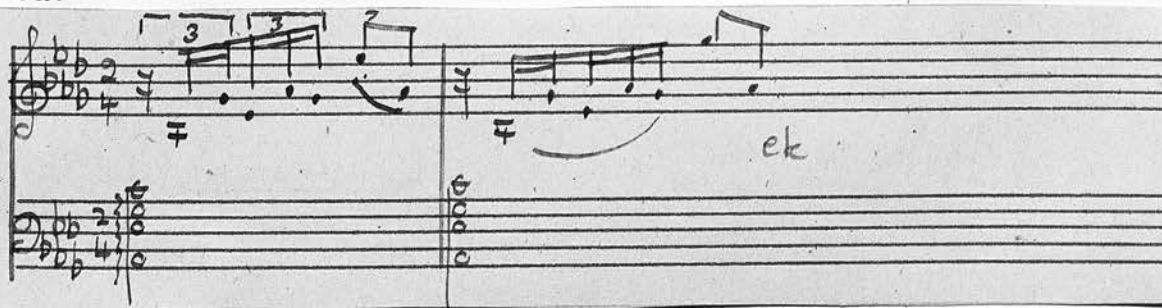
Ex. 159b.



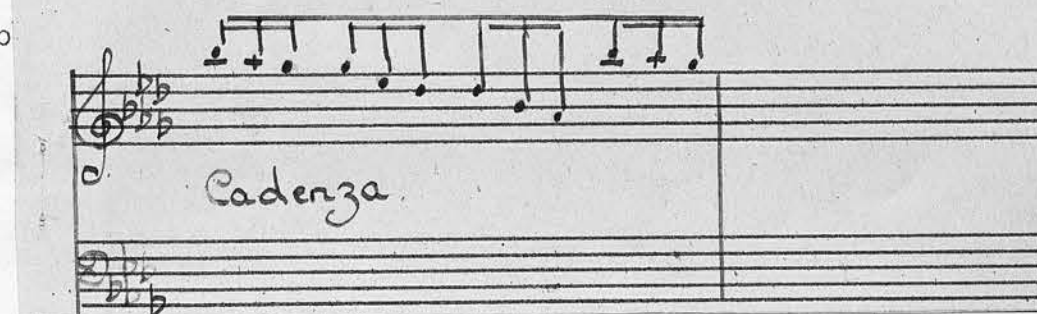
In "The Trout" we find much more elaboration.

1) A new introduction with cadenza.

Ex. 160a.



Ex. 160b



Ex. 161. Verse 1. A counterpoint alternating an octave higher with melody in the middle.

See opposite.

3) Verse 2 Melody above.

Ex. 162.



4) Verse 3. Melody in left hand with playful two octave skips in upper part throughout. At the Piu Animato the figure leaps continually above, ending with a cadenza in tenths.

Ex. 163.



Ex. 164a.

Ex. 164b.

Ex. 164c.

5) The last verse enters simply and there a florid figure is echoed from left to right closing with cadenzas.

Ex. 164a, b, c.

See opposite.

One could name numerous other vocal transcriptions by Liszt, but some of the outstanding are "Litany", "The Wanderer Fantasia", "The Erl King", "The Linden Tree", "Gretchen at the Spinning Wheel", "Devotion", "Spring Night", "On Wings of Song", "Rigoletto Paraphrase", and "Tannhauser".

c) BRAHMS.

Perhaps the most distinguished feature of Brahms as a composer in general is his power of structural development, i.e. the proper organization of all the themes by means of the various technical devices, and their artistic presentation in the whole Brahms/

Brahms art of polyphony, derived as it is through Schumann and the later works of Beethoven, mark him as the greatest technician in this branch of art since the death of Beethoven, although his daring experiments in cross-rhythms and elaborate syncopations nevertheless are overdone and give an impression of straining after originality.

Glancing through the transcription one finds that the outstanding characteristics of Brahms style are

- a) Development of an inner part and of material used in original text without a change of harmony.
- b) Strung chords which mark the rhythm. Brahms translates them for the pianoforte by means of filling up the harmony.
- c) Reinforcement of the bass by means of doubling the notes.
- d) Doubling of both melodies and parts of important figures.

Brahms wrote the original string quintet with two 'cellos included. Not being satisfied with this work, he turned it into the "Sonata for two Pianos". When Clara Schumann insisted that it demanded string tone, he set to work again to produce the final version, viz. the Piano Quintet in F minor where piano and strings are happily combined.

Let us consider what grounds there are for Clara Schumann's remark. "The opening of the quintet, "in/

"in the two piano version, shows in the second piano
 "part that Brahms had in mind for the strings detached
 "chords which in all probability occurred in the
 "original version".

Ex. 165.



At letter A the figuration of the first piano part is
 definitely characteristic of the violin style.

Ex. 166.

See opposite.

In like manner the passage 8 bars after A demands the
 delicacy of string tone.

Ex. 167.



During/

Ex. 166.

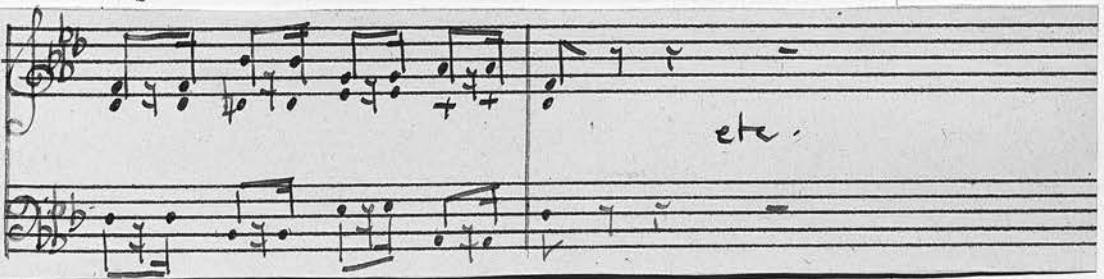


During the development, the following passages display a tendency towards the string style, viz. the rhythmic figuration of the second piano passage at letter C, in like manner the passage commencing at letter E.

Ex. 168.



Ex. 169. Eight bars after letter F, the figuration of the first piano.



Ex. 170 Letter M.



The whole of page 12 (Peters Edition) is suggestive of string style in combination with the pianoforte in preference to two pianos.

From letter G to the double bar, Brahms remoulded/

remoulded this section when writing the final version, and omitted one bar. The most outstanding passage which imperatively demands string tone is the opening of the recapitulation where the first piano has light chords in the higher register, syncopated in quarter notes hovering tentatively over the melody given out by the right hand passage of the second piano. These chords veer uncertainly between F major and minor and the left hand passage of the second piano reflects this uncertainty too, but definitely demands 'cello tone to do it justice.

The same poignancy is felt before the coda on page 23 of the score, especially two bars before letter T where Brahms, in the final version, has translated the left hand part of the second piano as the theme in solemnly augmented rhythm for the 'cello. After the abstruseness of the first movement, the Lyrical Andante comes as a relief. One feels from the outset that this delightful "Schubertian" song was sketched originally for strings and the version for two-pianos cannot paint the delicate tints of tone colouring. The music accompaniment of the first piano in association with the left hand of the second piano provides excellent material for the strings. The melody has a rhythmic subtlety suggestive of Johann Strauss.

Ex. 171a.

See opposite.

The/

Ex. 171a.

The Scherzo.

This short movement is certainly a masterpiece of transcription and when we put it side by side with an arrangement of Bach's for cembalo, one realises that this marks the adaptation of certain tendencies of the modern pianofortes, viz. to double all parts possible and fill up the chords to the utmost, although the notes must be distributed over a wide compass, especially paying attention to detail of tone colouring and tonal relationship. Without doubt Brahms has shewn that the scope and the effective power of the instrument differ greatly and have improved greatly since the period of Bach.

This Scherzo is the first example in the Chamber Music Scherzo where the duple meter is introduced, and the result is quite fascinating, owing to the fact that Brahms varies his rhythmical divisions of the beat.

It will be obvious to anyone who ponders the matter that the texture of opening measures is peculiarly suited to the 'cello and violin with a little added support from the pianoforte. The passage commencing six bars after letter A is suggestive of an orchestral tutti and the light measures of the opening theme in the trio almost signify a picture painted by the woodwind family to a timpani accompaniment. As for the finale, the salient features of this movement which demand string tone occur as follows.

Ex./

Ex. 171b.



Ex. 171c.



Ex. 171d.



Ex. 171b. The opening bars of the first piano suggest a duet for 'cello and bass with reply by viola and second violin. On examining the pianoforte quintet version, we find that is precisely what Brahms introduced into his final version.

Note the rhythmical subject of the Allegro non Troppo. Undoubtedly this demands the use of the 'cello in order to obtain the true tone colouring.

Ex. 171c. The charm of the passage twelve bars before letter E is completely lacking when stated in pianoforte language, but what a transformation takes place, even of the thought itself, when expressed by the whispering tones of the strings! In like manner the

passage commencing nine bars after the recapitulation requires to be expressed by the sostenuto string tone.

Ex. 171d. In the Presto non Troppo the figuration of both pianos is essentially string style and Brahms has exploited it to the fullest advantage in his final version.

Thus Clara Schumann's sensitive soul was the means of giving to the world one of the greatest musical poems.

Coming now to the study of some of Brahms' transcriptions, (of pieces already written for the pianoforte), we find ourselves face to face with one of the basic technical distinctions between the artistic and the utilitarian use of transcription.

That/

That is the salient thing. A work of art must give us enjoyment and satisfaction. As far as the "Etude nach Fr. Chopin" is concerned, in its original form it is simply a study in cross rhythm, and reminds one of Tennyson's poem entitled "The Brook". Undoubtedly a transfiguration takes place in the Brahms' version. By his use of thirds and sixths, the distribution of his chords, the combination of his tonal colours, and the pulsation of his rhythms, the total effect obtains the greatest possible amount of sensuous beauty.

In many bars Brahms adjusts the left hand to suit his harmonisation of the right hand.

Ex. 172 Bar 3.

In bar 19, he adds a second part and states that it is to be played by left hand and right hand alternately and by repetition he has inserted an extra bar.

Ex. 173 Bar 19.

In/

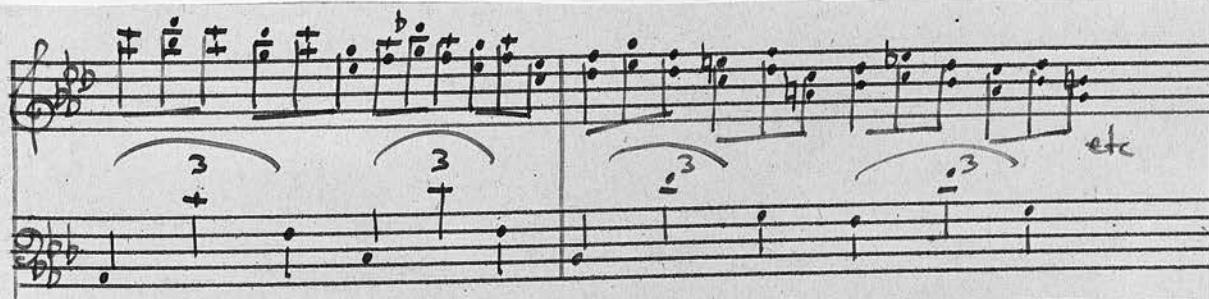
In bar 31 there is a slight modification of harmonic figuration.

Ex. 174.



The only diversity from here until the close is the extension of musical phrases by means of sequential repetition.

Ex. 175 Bars 55, 56 & 57.



Brahms' tendency for the exploitation of left hand brilliancy is exhibited in his transcription of the rondo, (commonly called Perpetuum Mobile) from the First Sonata by Weber.

His basic principle is to reverse the passage work of right hand and left hand, and when this is impossible he adds his own fiction.

The following quotations are of interest.

In/

In bar 20 he reverses not the notes but the figuration.

Ex. 176.



In bars 32 and 33 the predominating F and G are translated in the following manner.

Ex. 177



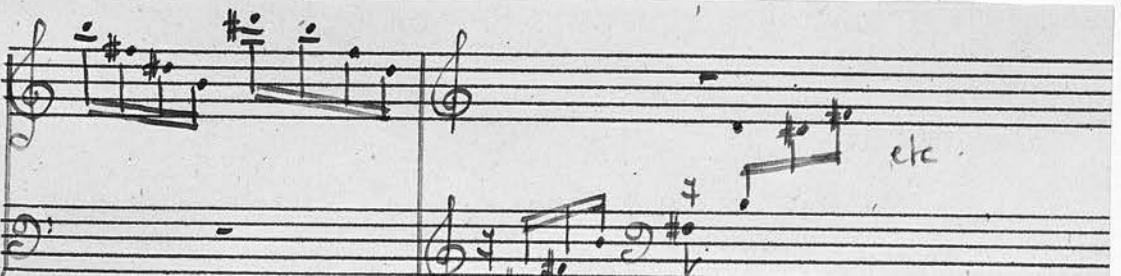
In bar 77. In order to obtain effect the hands are crossed.

Ex. 178a.



The arpeggios in bars 115-119 he inverts.

Ex. 178b.



In lieu of the octaves in the left hand Brahms introduces brilliant scalic passages for both hands.

Bars 260-290.

Ex. 179.



This figuration is again used in the closing section.

Another amazing feat of a bravura left hand is in his arrangement of the Bach Chaconne. In the opening section he faithfully adheres to the original text, but transposes it an octave lower, in order to obtain the correct register for effect on the keyboard. Had he merely transferred it in the same register as it is written, the result would have been insipid. At bar 89 and onwards, there is a preponderance of "crossing of strings". Instead of translating the demisemi-quavers for pianoforte, Brahms suits the convenience of the pianist and interprets with semiquavers.

Ex. 180.



In bar 97 and onwards he interprets the reiterated semiquavers thus:

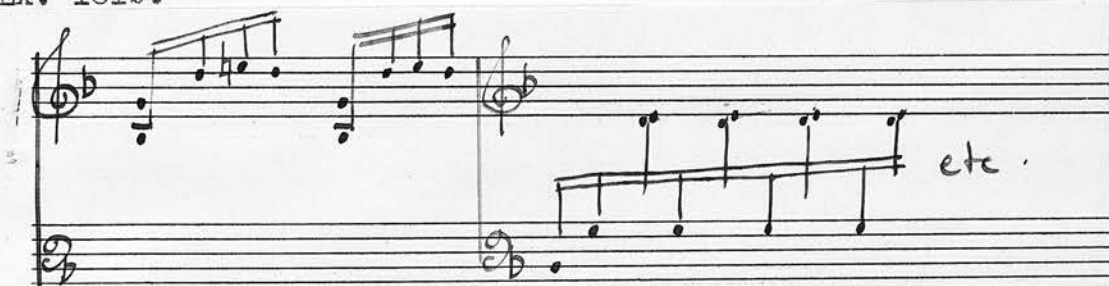
103.

Ex. 181.



An interpretation of double stopping occurs in bar 107.

Ex. 181b.



Later in the work where there are typical violin passages in lieu of demisemiquaver figuration, he utilizes semiquavers. Another Brahms transcription which is worthy of study is the following. The Presto from the First Violin Sonata by Bach.

In this Brahms has translated the violin part note for note in the right hand, but has used the device of inversion in order to supply a part for the left hand.

Schubert's Impromptu in E^b has been successfully converted into a left hand study, and in the Gavotte from Iphigenia in Aulis by Gluck, Brahms' style of presentation savours rather of Liszt.

ELGAR.

More recent transcription of an orchestral score, Symphony in A^b transcribed by the composer himself.

In the matter of orchestration Elgar is a supreme master and his achievements in that sphere can best be realised, perhaps, by comparing this symphony with one of Beethoven's. Rarely does he introduce instruments unknown to Beethoven, but treats each group (strings, woodwind and brass) as a family in order to use full chords from each. This enables the various families of the orchestra to produce more effective contrasts one against another and adds much greater variety to the work thus arranged. In addition to this we observe an effect of richness which he obtains, sometimes by a more complex arrangement of the inner parts of the strings, sometimes by a subdivision of violins, violas and 'cellos and occasionally by the use of chromatics in horn and trumpet parts. All this means a fuller effect than Beethoven could produce, yet one which is remarkably pure. The Andante Nobilmente opens with a majestic melody given out by flute, clarinet and viola. The 'cellos and double basses provide a staccato accompaniment. This Elgar adapts without alteration.

Ex./

Ex. 182a.



Ex. 182b.

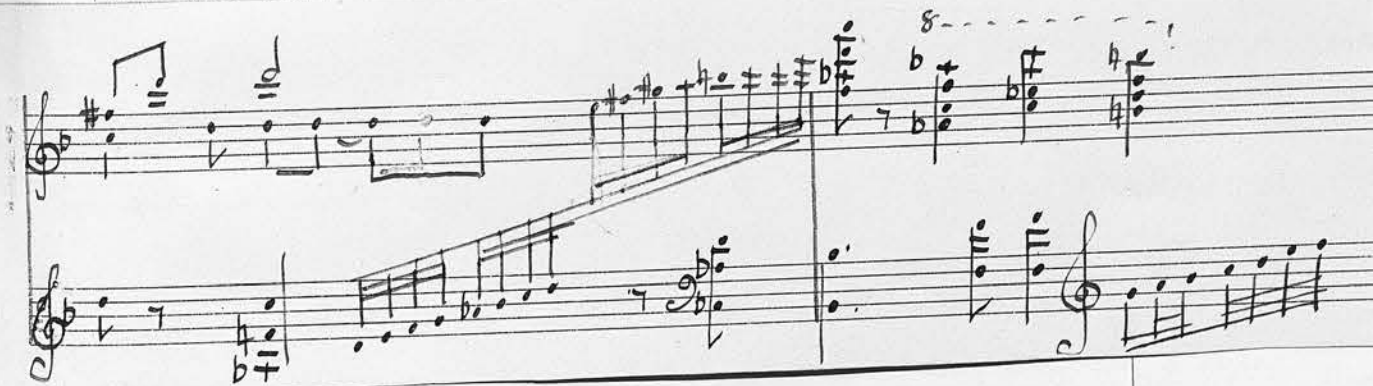


Ex. 182a and b.

See opposite.

For the opening of the Allegro he selects the strings, flute and horn parts followed by the oboe.

Ex. 183 bars before Figure 9.



As the score becomes more and more complex Elgar seems to sort everything out and discard what he considers as superfluous in a pianoforte arrangement. With great sweetness and expression the melody in 6/4 time is heard. From Fig. 9 onwards let us select a few of the more intricate passages for orchestra and see how Elgar has adapted them for pianoforte.

Ex. 184 Fig. 14.



Ex. 185 4 bars after Fig. 16.



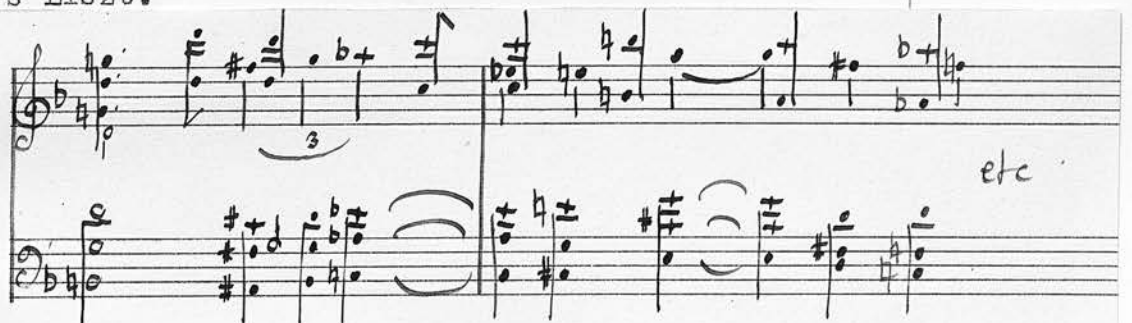
Ex. 186 3rd and 4th bars after Fig. 17.



Ex. 187 Fig. 18. Note how Elgar translates the staccato minims for the left hand.



Ex. 188 Fig. 20. In his treatment of this passage he mirrors Liszt.



Ex./

Ex. 189. Nine bars after Fig. 21.



Ex. 190. Fig. 23. The Scalic passages he rewrites thus



Ex. 191. Poco Animato. Fig. 27. He does not trouble to reproduce the reiterated notes of strings and allows massive chords to be the substitute.



Ex./

Ex. 192. Grandioso.

Elgar interprets the dynamic tone colouring by means of a tremolando bass.



Ex. 193. Fig. 41 onwards.

Notice his freedom of interpretation and complexity of basic harmony coupled with chromaticism.



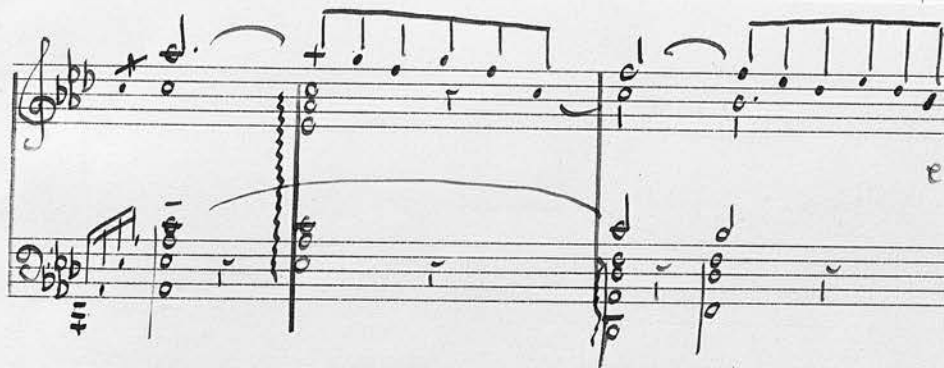
Ex. 194a. 2 bars before Fig. 43. He treats this passage of reiterated notes in the same way as Bach and Beethoven did.



After/

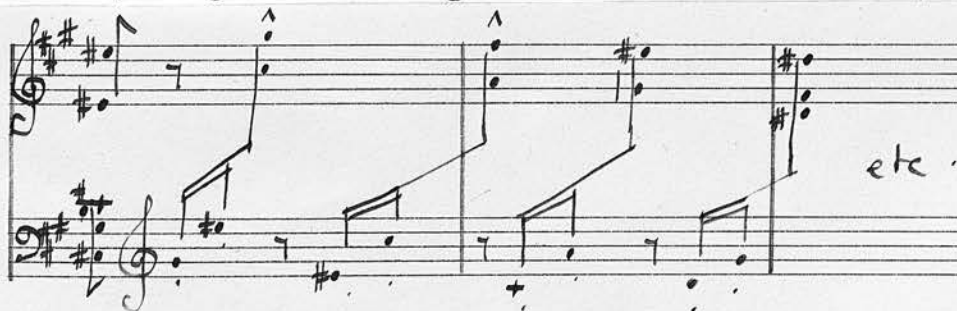
After the amazing pianoforte reproduction Elgar rounds off the movement as the calm after the storm with his ethereal arrangement of the passages for the strings and woodwind Fig. 54.

Ex. 194b.

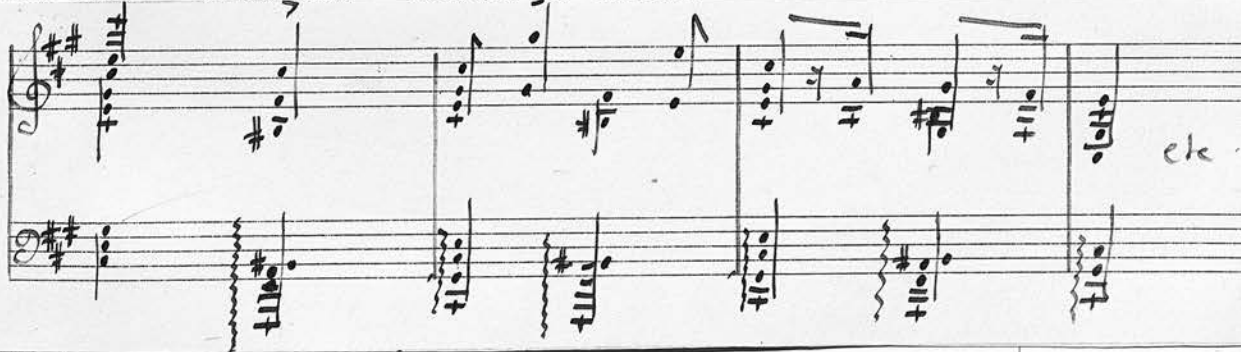


Instead of the usual Adagio movement Elgar has preferred to have an Allegro for his second movement, reserving the Adagio for the third.

Ex. 195. Fig. 57. Observe his reproduction of the semiquaver passages for strings.



Ex. 196. Fig. 61. Change of style.



Ex./

Ex. 197. Fig. 66. Transcription of the harp part.



Ex. 198. Fig. 72. 9 bars after. This time Elgar adopts another method of adapting this passage.



Ex. 199a and b. Fig. 85. Elgar gives alternative rendering of this passage.

See opposite.

Adagio.

Eight bars after Fig. 93. First example of where Elgar employs crossing of hands. Other passages worthy of notice are Fig. 96 and the passages at Fig. 98 and 106. With skilful craftsmanship Elgar has obtained/



Ex. 200a.

Ex. 200b.

Ex. 200c.

Ex. 200d.

Ex. 200e.

Ex. 200f.

obtained both unity and variety and after the profundities of the previous two movements one feels here that the music flows quietly on in a divine leisure like some meadow brook.

Ex. 200a, b, c, d.

See opposite.

IVth MOVEMENT (LENTO).

Ex. 200e. The opening nine bars of this movement, consisting almost entirely of tremolandos on the tonic chord, are of highly original emotion and colouring carried out with a technical mastery. What we rightly feel most strongly at first is the peculiarly individual emotional tone of the tremolandos played on the strings forming a charming background to the pizzicato theme of the bassoons and 'cellos which creep into the picture at bar 6. Technically, it is a simple matter to adjust this opening passage for performance on the pianoforte, but even transcribed by the master himself the beauty of tone colour cannot be translated into pianoforte idiom.

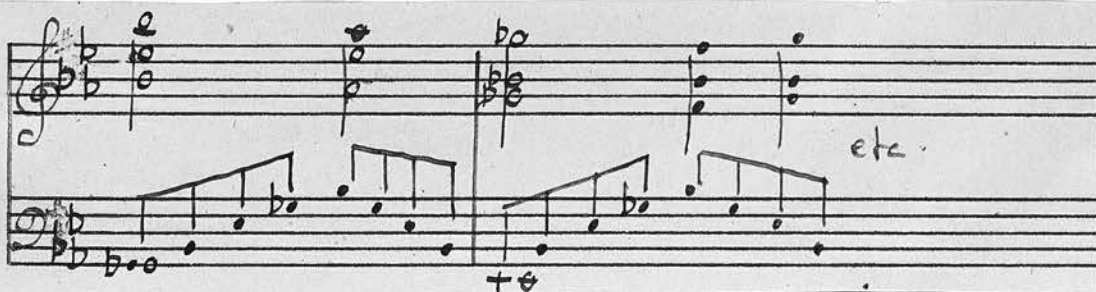
Ex. 200f. Note the intricacies of the pianoforte translation/

translation between Fig. 110 and 11 and compare with any of those which Liszt wrote for the Virtuoso.

Allegro.

Now comes a new mood! The ferocious energy of the resolute passage lends itself to adaptation for the pianoforte, viz. including many octave passages. The essential contrast embodied in this movement is that between the passionate ardour of these opening passages with the athletic leaps and rapid modulations with brilliant full sonority, and the sensitive shy tenderness of the theme which enters, at Fig. 130.

Ex. 201.

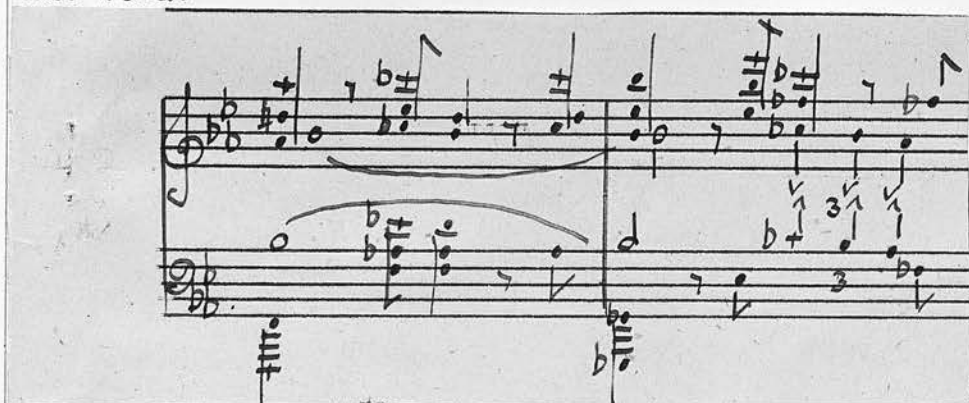


This theme is reposeful in harmonic sequences and entrancing/

entrancing in rhythmic outline. The wonder is that Elgar was able to touch two extremes and reconcile them within a concise form. Unfortunately this quiet mood does not extend beyond Fig. 134.

At Fig. 135 there is another bold and passionate outburst in which Elgar gives full play to the vast resources of pianoforte technique.

Ex. 202a.



The amplitude with which the whole movement expands itself in bewildering variety and dramatic energy of development becomes more and more assertive until it reaches its climax in the passage marked *Grandioso*. Thus the symphony comes to a close and, with a mad rush up, a glissando, a crash and a bang - as the newspapers say a good time is had by all.

Ex. 202b.



TRANSCRIPTIONS BY CONTEMPORARY COMPOSERS.

Transcriptions for pianoforte from the works of J. S. Bach made by modern composers are edited in a collection entitled 'A Bach Book' and dedicated to Harriet Cohen. Nine of the compositions included are arrangements of Choral Preludes.

It will be observed that the style of the Choral Prelude is more suited for performance on the pianoforte than on the organ. Bach and Handel were perpetual transcribers; consequently, arrangement and original composition were synonymous to them, but the modernist adopts one of two methods in his arrangements. Either he translates the work in keeping with the original style or he reflavours it with modern tendencies. These peculiarities are reflected in the following transcriptions by contemporary composers.

"Sleepers awake."	Granville Bantock.
"In dulci jubilo."	Lord Berners.
"The old year is ended."	Arthur Bliss.
"O man, bewail thy grievous fall."	Herbert Howell.
"My soul doth magnify the Lord."	John Ireland.
"O hail this brightest day of days."	Constant Lambert.
"Now cheer our hearts this eventide."	Vaughan Williams.
"Lord, hear my deepest longing."	William Walton.
"We all believe in one God the Father."	Gillies Whittaker.

Let/

Let us compare the transcriptions of "Jesu,
Joy of Man's Desiring."

a) by Myra Hess

b) by Leonard Borwick.

The outstanding contrast lies in the fact that
Myra Hess translates this rhythmic figure



and makes it unimportant by writing it as an inner
part. Thus the left hand is comprised of the continuo
part in octaves, but Borwick interprets it as written
in the original text and incorporates it with the left
hand continuo notes.

Ex. 204.



Bar 9. Entry of Chorale. Myra Hess reproduces
soprano part in right hand but also introduces it in
the left hand an octave lower, and marks this with
emphasis.

Ex. 205a.



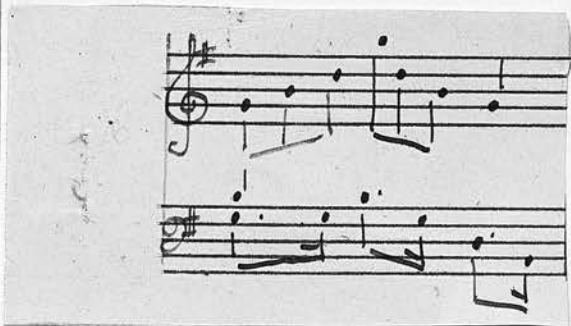
Bar 14. Second phrase of Chorale. She again gives the theme to the left hand, thus forming an emphasised tenor part, whereas Borwick is contented to adhere to the original text.

Ex. 205b.



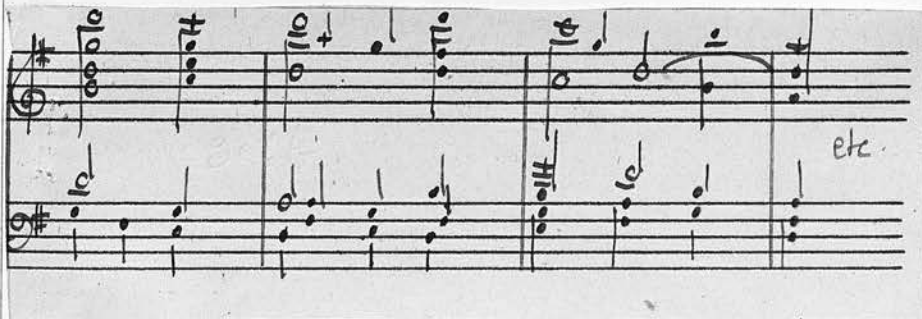
Borwick has inserted an extra bar before the third entry of Chorale.

Ex. 206 Bar 24.



and he has considerably amplified the chords of the entry itself and continues to use the upper register for the chorale itself.

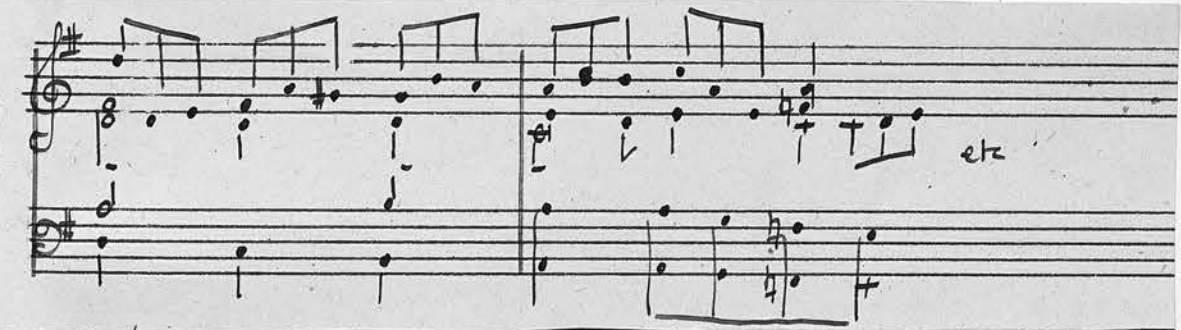
Ex. 206b.



At bar 41 Myra Hess by means of ingenious contrapuntal/

contrapuntal writing succeeds in weaving the line of the chorale into the passages of both right and left hand.

Ex. 207.



Borwick has again given a literal translation.

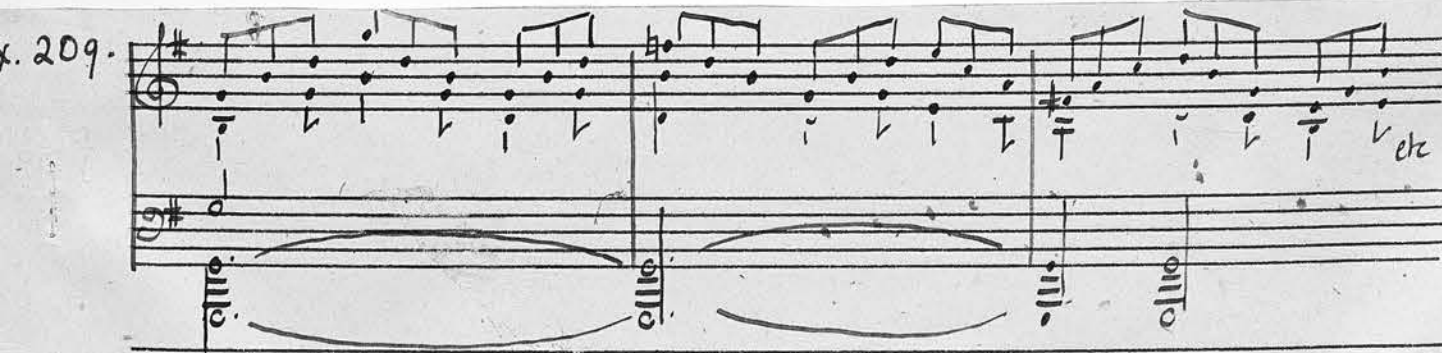
Ex. 208 Bar 53.



This time in the Borwick arrangement the chorale is woven in with the triplet accompaniment.

Ex. 209 Bar 61. Myra Hess obtains a striking effect in the coda by reproducing the tonic pedal. Borwick loses his effect by breaking the rhythm of the tied semibreves. He repeats the section from bars 53 - 72 and elaborates it by introducing octaves and wider spacing chords.

Ex. 210.



Of the two arrangements the one by Myra Hess is by far the more effective and she faithfully adheres to the original text.

c) VAUGHAN WILLIAMS.

ACH BLEIB BEI UNS, HERR JESU CHRIST (BACH).

This Chorale Prelude is number five of the "Schublei" collection. Vaughan Williams has treated the chorale as a living indivisible entity, and has freely translated it as the starting point, asserting that the melody of this chorale is based on the alto part of another chorale by Seth Calvisus (1594). His treatment of the chorale consists of harmonic intensification without the slightest possible decoration of the melody. In the succeeding prelude he has not followed the unflexible method adopted by Pachelbel, i.e. working out the chorale line by line in the accompaniment, but generates a continuous tissue that always relates to the chorale, yet has an independence of it. The accompanying figures that support the arabesque melody are not derived from the chorale itself but emanate from the hymn. In Cantata 6 this movement is a soprano unison aria coupled with a violincello and piccolo obbligato. Bach in his transcription puts the obbligato in the middle of the trio, the soprano of which has the chorale, and the pedal the original bass. The style is too strongly characteristic of the string instruments/

Ex. 211.



instruments to be translated into organ language, but lends itself admirably for translation into pianoforte idiom.

Vaughan Williams has preserved the poetic and pictorial flavour of the original text, but it is interesting to study the figuration of the additional part which he has introduced.

Ex. 211.

See opposite.

Ex. 212.



In bar 15 the chorale enters and Vaughan Williams has intensified the harmony.

Ex. 212.

See opposite.

Ex. 213.



Ex. 213 Bars 42 and 43. The left hand of the original text transposed up an octave and additional free part in the tenor, until the end.

Choral Preludes are amenable to reproduction on the pianoforte; in fact their harmonic texture is more easily playable on that instrument. The character of a composition shows best in the original text, but/

but a transcription or arrangement cannot be divorced from the question of style. Therefore transcribers are classified into two categories.

- a) Composers who preserve the flavour of the set period.
 - b) Composers who re flavour the arrangement with modern idioms.
-

POSTSCRIPT.

We have now concluded our examination of the most important works treating of the art of pianoforte transcription and from the testimony of our observation we comprehend that the story of transcription in music is a record of human effort to extend and enhance the possibilities of one language translated into another. Some periods in music are characterised by the cultivation of form, others by freedom of expression and development of interpretation.

There came the moment when a composition ceased to be interesting merely on account of its structure or technical details, when the composer attempted to convey by means of sound those elusive moods which we feel possess a deep significance and which yet evade us when we try to put them into words.

I have said that with Liszt the phase of transcription attained its highest development. I may also assert that while transcription was continued by his successors with an equal appreciation of the zenith to which his art had reached and also with an enlarged facility, their mental coefficient was no greater than his.

Accessory as their musical faculty was in its earliest stages, it ultimately reached such proportions as to exceed the primary circumstances which called it into existence. We have now the dawn of conviction that/

that in transcription there was a deeper purpose than mere superficial legerdemain with ornamental artifices. We are not concerned with their conclusions and devices; we may dissent from them in every way, but what is of vital importance to us is the fact that many of the masterpieces would be denied to all except the trained experts unless they had been transcribed.

In our day the disposition is to desecrate the art of transcription by reproducing some of the treasured musical gems as popular dance tunes, e.g. "Tristesse" and a "Concerto for Two", thus exemplifying that a man may use slender resources to very good ends and great resources to very bad ends. Time alone will pronounce the verdict upon the aesthetic value of transcription, but perhaps those instances in which a composer makes a transcription of his own compositions are among the most successful.

Since the perfection of the gramophone and radio, transcription for the pianoforte has not enjoyed quite so much popularity as hitherto, but, to quote Sir Hubert Parry:-

"Moreover, though a man's life may not be prolonged, it may be widened and deepened by what he puts into it, and any possibility of getting into touch with those highest moments in Art in which great ideals have been realised, in which noble aspirations and noble sentiments have been successfully embodied is/

"is a chance of enriching human experience in the
"noblest manner".

These are the important considerations for the
art of pianoforte transcription. What then may we
infer from them?

We may at least infer that the principle of
transcription has been, and is, both artistic and
utilitarian.

The biologist asserts that utility is of the
first consideration in all questions of development
but it seems scarcely safe to assert that the trans-
criptions of Liszt and Brahms must be placed irrevocably
in the category of "utilitarian" devoid of artis-
try. Neither of these masters became transcribers
solely in order to augment his income, but because he
felt he must. The true perspective must always be
kept in view.

Time has shown us that genius schooled is inde-
pendent of time or season and that imagination and work-
manship are the parents of every abiding work of art.
Idioms may change, for idiom is inherently ephemeral,
but the great men of each idiom remain, for there are
no goodbyes in immortality.

